The Principles of Flower Arrangement

E. A. White

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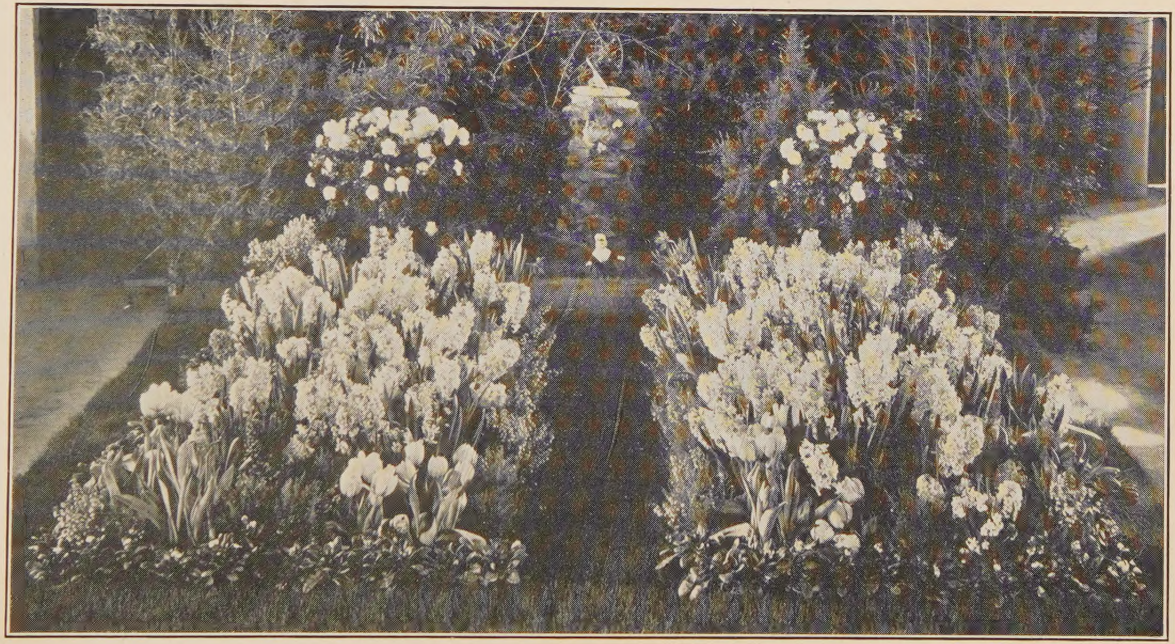

A miniature Dutch flower garden. Dutch Hyacinths and Tulips bordered with Ericas and Forget-me-nots. This design would be admirably suited for a Spring window decoration in a flower store. It might also be used for a section of the home grounds

PRINCIPLES OF FLOWER ARRANGEMENT

By

EDWARD A. WHITE

Professor of Floriculture in the New York State College of Agriculture at Cornell University.

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FOREWORD

It is not enough to grow good flowers. They must be tastefully used or a great part of their value is lost. The use and arrangement of them must conform to certain standards, and these standards should express a fine feeling for form and color and fitness to the occasion. The gross use of flowers is a violation of the reasons for raising them. So there has grown up a body of accepted opinion and practice that makes at once for artistic effectiveness and for economy in the use of the materials; and these practices should be understood by the people.

One of the remarkable developments of our generation is the expansion of the florist business. No longer does the florist assume an apologetic attitude, as if other professions and occupations have first right to public recognition. A fine application of technical knowledge, keen introduction of business methods, alertness to occupy the field and expand it, the development of an excellent literature in periodicals, books and transactions, have given the occupation standing, power and dignity. Its statistics reach high figures and contribute much to the recorded volume of trade. Florists themselves occupy important places in the affairs of the country.

The output of all this enterprise is sheer beauty, not food or raiment or shelter or materials employed in the arts. The output is perishable, and must be used at once and to best advantage. It will be seen, therefore, that the proper employment of flowers and decorative plants is both vital to the business and essential to satisfaction on the part of the customer.

On all kinds of occasions are ornamental plant subjects utilized—in the home at ordinary times, at weddings, funerals and festive occasions, and in the decoration of assembly rooms, halls, hotels, clubs and churches. Flower stores are notably attractive. The forms that the arrangements assume, whether in bouquets or in decoration, are copied in photographs and engravings and are thereby spread broadcast. The work of the florist is coming to be a powerful factor in the development of good taste.

I am therefore specially glad to welcome this good book on the principles that underlie flower arrangement. I have observed the successful work of the author in this field with increasing interest. The book is the result of careful experience and diligent teaching.

L. H. BAILEY.

Flowers mean more to us today than ever before. We are growing them more understandingly and are beginning to use them more understandingly, too. The subtle cheer of a few well chosen Roses, Sweet Peas, or what-you-will on the dining table; the radiant welcome to homecoming master and incoming guest of a tall jar of Hollyhocks or some fragrant, favorite Lily in the hallway—we appreciate the beautiful importance of these sentient bits of colors and know how they bring the dullest room on the dullest day brightly to life.

And though the innate beauty of flowers is such that it is never squeezed to nothingness in even the tightest of nosegays, it needs a sympathetic touch for fullest revelation.

LEONARD BARRON.

PREFACE

The love of flowers is universal and a more general and significant use of them in the life of the American people is becoming manifest. In America's early days few flowers or plants were seen inside the home. Flowers on the dining table were rarely seen. Now, however, they have become almost an essential element and are in demand at all seasons of the year.

A few books consider the use of cut flowers in decorative work, but they are of a very general nature and intended primarily to aid the professional florist. So far as I am aware, no attempt has been made to define the fundamental principles of flower arrangement. Those floral artists who are the most successful cannot state any principles which govern their work and generally attribute their success to natural ability. However, when one carefully studies the work of people successful in flower arrangement, it is found that they are usually following in their compositions, principles which are as definite as are those governing the worker with oils and water colors.

For several years I have been analyzing the work of students and others to determine, if possible, what are the dominant principles that make one person's work more effective than another's. Gradually I have brought together from various sources factors which seem to be the most important elements in flower designing. No attempt has been made along the line of original investigation into the principles governing other arts. The results of the work of the best authorities on the various subjects

have been taken, and application has been made of them in the art of flower arrangement. Quotations, therefore, have been used liberally.

From time to time requests have come for a book on the arranging of flowers. They have been most generally from amateur flower growers. Still, experienced workers in flower stores have sought aid in their problems. The chapters in this book were prepared primarily as lectures for the students in Home Economics at Cornell, who were interested particularly in the use of flowers in the home, and for other students who are expecting to enter commercial floriculture as a life work. Both amateur and professional phases have been considered and it is hoped the entire book will be helpful to both classes.

Opinions differ radically in regard to what constitutes artistic flower arrangement and I appreciate the many valuable suggestions which have come to me from time to time from my colleagues and from the students at Cornell. These suggestions have contributed towards making the material in the book more complete. I am also indebted to the A. T. De La Mare Co., Inc., for the loan of many illustrations, and to Mr. A. W. W. Sand for his painstaking work with the photographs.

Edward A. White.

College of Agriculture,
Cornell University.

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CHAPTER I

The Decorative Value of Flowers

"Jes' give her a bunch o' weeds
And a bowl!
And that ol'
Heart o' yours 'ill thank
Th' God on high
For the sight a-sittin'
Before yo' eye!
And ez days keep comin'
An' a-goin',
You're a-knowin'
They's a mighty lot o' goodness
In a soul
That gets all that beauty
Out o' weeds
An' a bowl!"

It has been truly said that artists are born, not made, and the statement is applicable not only to the users of water colors or oils in reproducing natural landscapes on canvas, but as well to the users of plant material in varied forms for decorative effects.

People vary much in their ability to produce interesting cut flower arrangements. Some have a marked natural ability to arrange flowers so that almost immediately the effect pleases. Others labor long, arranging and re-arranging the material, and the final results bring little enthusiasm from those they have tried to please.

That one may arrange flowers in an interesting way, he must truly love flowers and have an appreciation of the decorative value of each unit to be used. The next essential is to so arrange the material that the attractiveness will lose nothing by the somewhat artificial arrangement necessitated by its use in interior decoration. Given a natural appreciation of plant material, any one may become expert in arrangement if a few definite rules are observed.

One Spring day I was invited by a friend to see his extensive collection of species and varieties of Narcissi. As we strolled through the garden, I remarked how beautifully the majority of species of Narcissi lend themselves to cut flower arrangement. My friend replied, "I love flowers in the garden, but care little for them in the house; they seem so artificial there." Evidently he had experienced the shock many have received when they have seen flowers, stripped of their natural foliage, and arranged in a conglomerate mass with other species of widely varied characters.

When carefully selected, arranged and placed, flowers add a distinct charm to every occasion. They also have a practical value, for every one is cheered or depressed in a marked degree by his surroundings. As a rule, a person's environment has much to do with his mental attitude. So it is that flowers in the sick room bring cheer, and flowers on the breakfast table prepare us pleasantly for our day's work. It is true also that flowers have a real cheering influence in bereavement, but too frequently such poor taste is shown in the flowers sent for funerals that they depress rather than cheer. It is possible to

make hideous, even repulsive designs out of beautiful material. Fortunately, however, they are much less frequent now than formerly. This has been brought about quite largely by the dealers who suggest simple and appropriate wreaths or sprays of cut flowers, rather than the more complicated designs.

One of the most essential features to enter into the arranging of flowers is that of simplicity. A great majority of floral decorations are too complex. This is not a fault alone of the amateur, for many professional florists overdo the decorative effect they are striving for, and as a result the decorations become heavy and confused. One can safely follow Mother Nature as a teacher, for she makes no mistakes. In Nature we find little attempt at massing different flowers. It is true that there are plant families of varied character, but as a rule they rarely appear at the same time on the same ground. If one studies a given area of landscape, for example, it will be found that there is a succession of bloom or decorative effects from early Spring until late Fall. Perhaps the earlier flowers are a mass of Bluets among the green grass, then come the Dandelions, to be followed in succession by the Orange Hawkweed, Buttercups, Queen Anne's Lace, Goldenrod and Asters. There is on this area no massing of bloom or color contrasts to disturb the artistic eye.

Nature has taught man many valuable lessons and if he will but keep his eyes open, and his mind receptive, she will teach many more. The Creator intended that wild flowers should have a characteristic natural beauty, for Nature was created beautiful. Man in his attempts to subdue Nature and produce an artistic arrangement of

plant material, better than that planned by the Creator, has not met with a large degree of success. We are appreciating this fact more and more, and are realizing that Nature is a teacher upon whom we can depend not alone in artistic flower arrangement, but in artistic flower planting as well.

For years we considered Nature coarse and crude. The picturesque attractiveness of the gnarled Pine tree, the bog grasses and other plant life on the windswept seacoast, were all unappreciated. A few men with true artistic taste saw the attractiveness in such material, and by the aid of the camera and brush have educated their fellowmen to a better appreciation of its decorative value. A friend of the writer spent a Summer on the sandy barrens of Cape Cod, and his photographs of the bog grasses, Bayberries, Sand Cherries and Scrub Pines were intensely interesting in their composition and simplicity.

I well remember the bouquets which were fearfully and wonderfully made by my grandmother on Sunday morning, which were later to be carried proudly up the center aisle of the country church and placed on the table in front of the pulpit. Lilies, Roses, Geraniums, Baby's Breath, Petunias, Verbenas and many other species were closely massed in a varied form and color arrangement. She was a lover of flowers, but not an artist in flower arrangement. Little of the individual beauty of any flower or leaf could be seen. The so-called colonial bouquet, so popular at the present time, is similar, in that little value is given the individual character of the flowers. They please because of their unique color characters which are arranged usually in rows of closely harmonizing colors.

Grandmother's Sunday morning bouquet

Following simplicity, a second lesson which we can learn from Nature is that the setting has much to do with the attractiveness of any arrangement of flowers. The shrubs in Winter are, for the most part, destitute of foliage, and the chief attractiveness of the fruits lies in their form and coloring. These are emphasized by the clear-cut profile of each fruit or cluster of fruits. There is no heavy massing of material, but each spray is distinct. Their colors in their natural habitat form a pleasant contrast with the white snow, and there is no discordant note. When this material is brought into the house for decorative effects, it should be so placed that a proper background and correct lighting will have a similar effect in making the arrangement interesting, and should be given as natural a setting as possible. This statement applies particularly to arrangement and environment, but other factors, such as receptacles, color and form contrasts are important.

The Japanese Barberry, for example, makes a most attractive decoration for the table on Thanksgiving Day. The rich red of the berries and the browns of the twigs are increased in value by the white of the table linen. The environment must of necessity be somewhat artificial, but if each twig or spray is placed as nearly as possible as Nature arranged them on the shrub, and if a wicker basket of nearly the same color as the twigs be used, the effect is more pleasing. If flowers are desired, rich bronze, yellow or red Chrysanthemums may be arranged lightly among the Barberries, much as they would grow together in the garden border in late Fall.

There are many other Winter fruits which may be

In Nature the shrubs in Winter are for the most part destitute of foliage and the chief attractiveness of the fruit lies in their form and coloring. These are emphasized by the clear-cut profile of each fruit or cluster of fruits. These colors contrast pleasantly against the white of the snow and there is no discordant note.

used in the home in a decorative way, such as Teasels, dried Goldenrod sprays, Bittersweet and other plants of permanent attractiveness.

Again it should be emphasized that the arrangement and setting should be as natural as possible. The Partridge Vine, trailing over the dark green moss under the Pine tree, is a thing of beauty. Placed in a closed glass globe on the dining room table or in the living room, under stifling, artificial conditions, it is less so. One can have only sympathy instead of admiration for this plant shut away from the natural rustic beauty of its native habitat.

ARRANGEMENT OF WINTER FRUITS OF BERBERIS THUNBERGII, JAPANESE BARBERRY
The arrangement should be as natural as possible, with clear-cut profiles of twigs and fruits

One of the things frequently overlooked in flower arrangement is the fact that each species, and in some cases each variety, has its own peculiar character. These factors should be studied carefully in flower arrangements. Taking the Sweet Pea as an example, its individuality is admirably portrayed by Keats in the following lines:

"Sweet Peas on tiptoe for a flight
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things
To bind them all about with tiny rings."

The Tulip has a vastly different character, which another writer has noted thus: "The Tulip is an oriental plant, and we perceive Eastern splendor in the brilliancy of its flowers, color, the large size and massive substance of the floral urns; the dusky sheen of some varieties, a metallic sparkle of others, have a truly oriental magnificence."

Probably in no other two species could one find more pronounced differences in types. The fact that each species has its individuality must be borne in mind when one attempts to make complex flower arrangements, and to use material of pronounced differences in form and colors.

In cutting material for the home, too frequently only fully opened flowers are selected. This often necessitates cutting short stems which are difficult to arrange attractively. The composition will be much more interesting if sprays are cut sufficiently long so that in addition to the fully opened flowers there are some that are half opened, as well as some buds. Varied developments in the foliage also add to the interest in the composition.

The Japanese make much use of the branches and foliage of evergreen and deciduous trees. If, however, the plant is a flowering one, the foliage alone is never used, or if a plant naturally bears foliage at the flowering season, the flowers are not used without the foliage.

The use of foliage in a flower arrangement often aids in emphasizing the beauty of form or coloring in the flower. As a rule, no foliage so well suits a flower as that of the same species. Again a liberal use of foliage often softens and adds beauty to the arrangement. A vase of red Geraniums is too vivid in coloring when the fully blown flower clusters are used in a mass, but when the clusters are selected in varied stages of development and the brilliancy of coloring softened by a liberal use of foliage, the composition becomes interesting.

The Japanese study carefully the varied development of all plant material used in their compositions, as will be seen in Chapter IV.

Conder, in his excellent book on Japanese Flower Arrangement, calls attention to the fact that in all Japanese flower arrangement the spirit of the season is emphasized. In Spring the arrangement should be strong and powerful in line, like the growth of early vegetation. Summer arrangements must be full and spreading, while those of Autumn should be spare and lean, and those of Winter withered and dreary.

Often it is thought that if greenhouse material is not available in Winter, there is no possibility of using cut plant material for home ornamentation. In the Fall and early Winter, however, there is an abundance of wild Fall fruits, which even the city dweller may find on vacant

Arrangement of Dried Garden Flowers

The silvery pods of Honesty are a dominant feature. In addition Statice sinuata (blue), S. Bonduelli (yellow) S. latifolia (white), Rhodanthe in variety and the black fruits of Belamcanda chinensis, the Blackberry Lily, were cleverly worked in. This arrangement was designed by Mrs. H. G. Taylor, Middletown, Conn.

lots in the suburbs. In the Winter, and especially at Christmas, twigs and branches of evergreen are most effective when arranged carefully, and in early Spring the brilliantly colored twigs of many of the ornamental trees and shrubs, or a few sprays of Cherry, Forsythia or other early Spring flowering shrubs, may add a charm to every household.

CHAPTER II

Plant Material for Decorative Purposes

The chief attractive feature of any decorative work with flowers is freshness of material. Withered flowers are most depressing. That they may better retain their freshness, flowers should be gathered in the cool hours of the day when the tissue is filled with moisture. Keeping qualities vary considerably and in growing different species of plants for cut flowers, one should select those species which have the best keeping qualities. Most outdoor species wither more quickly than those grown under glass; hence, the former require special care to properly prepare them for decorative use.

Flowers keep best when cut with a sharp knife. Scissors crush the tissue and a dull knife tears it so it does not absorb water readily. After cutting, the material should be plunged into a deep receptacle filled with water, and left for a few hours in a cool place. The water should be deep enough to come well up to the flowers and the receptacle should be sufficiently large so the stems are not crowded, but the petals should never be submerged. Flowers freshly gathered and immediately arranged in the rooms often wither quickly and are disappointing. When left in water in a cool room overnight, or at least for a few hours, the plant tissue becomes filled with water, the stems are stiff and erect, and the flowers are better able to withstand the dry atmospheric conditions of the room in which they are placed.

A few species are especially difficult to cut and arrange without wilting, among which are Heliotropes, Dahlias and Mignonette. If the stems of these species are cut with a sharp knife and the ends plunged into boiling water for about a minute, then placed in cold water, the keeping qualities will be increased in a remarkable degree. The hands should be held about the flowers to protect them from the hot steam, otherwise they will blacken. Later the flowers may be arranged and they will keep fresh for several days. Cutting flowers from the parent plant under water will also prolong their keeping qualities, or if this cannot be done conveniently, the flowers may be taken into the house and cut a second time under water; the same effect is obtained. Clean receptacles should be used and if the water is changed daily, the lasting qualities will be increased.

Flowers should be taken from warm rooms and placed in a cool room during the night, and if somewhat withered, they will revive if laid in deep water. Laundry tubs and the bathtub are excellent places for them. It does not harm the flowers if they float on the water, and often they revive much more satisfactorily when so placed.

Preliminary to the arrangement, some acquaintance with plant material is necessary. Foliage, flowers and fruits make excellent decorative effects, if selected carefully. Combinations of flowers and fruits of the same species are rarely attractive. They seldom occur in Nature, and Nature has been proved a dependable guide. The plant's natural habit of growth governs, in a large degree, the attractiveness of the material. Some species are so irregular in their habit of growth that it is almost

impossible to make a pleasing, massed arrangement, but may be utilized if a single branch be the decorative element.

Classification of Plant Material

I—Material Native in Fields and Woodlands

The decorative value of this material is often overlooked because it is so common. Frequently we fail to see the interesting character of line or mass in native plants, until our attention is called to it particularly by one who has an artistic eye.

Native material may be used for some occasions when it would not be appropriate for others. For example, I once had occasion to decorate the stage of an auditorium for a recital of Indian songs and folklore, given by an Indian princess. A setting of palms and other greenhouse material would hardly have been appropriate. Fortunately, it was a season of the year when outdoor material of decorative value was obtainable. Four medium-sized Pines were secured from a forest area in need of thinning, as were also a considerable number of small Spruces from a forest nursery. These formed a background for the stage. In front were two banks of native material, one of Goldenrod and one of Queen Anne's Lace, *Daucus Carota*, and a third bank of Shasta Daisies. The wild flowers were not arranged in large masses, but were so placed in fruit jars as to give the appearance of flowers growing in the field. Back of the flowers were Ostrich Ferns, *Onoclea Struthiopteris*, and in front were low receptacles filled with Spinulose Wood Fern, *Aspidium spinulosum*. The whole made a very natural and decora-

A simple Christmas church decoration. Hemlock festooning, wreaths and balls. Natural Poinsettias were massed in front of the pulpit.

tive effect for an Indian recital, but would not have been appropriate for a recital by a Metropolitan opera singer. A Christmas decoration of Hemlock wreaths and balls, with Hemlock, Laurel or Lycopodium festooning is another decoration both pleasing and appropriate.

*Acer rubrum, Red Maple.—Flowers and fruit. March and April.

Actæa alba, White Baneberry.—Flowers, May; fruit, June,

Actæa spicata, var. rubra, Red Baneberry.—Flowers, April. and May; fruit, June and July.

*Adiantum pedatum, Maidenhair Fern.—Foliage, Summer.

Adlumia cirrhosa, Climbing Fumitory.—Flowers and foliage June and October.

*Alnus incana, Speckled Alder.—Staminate flowers, April.

Amelanchier canadensis, Shad-bush.—April.

Andromeda mariana, Stagger-bush.—May.

Anemone nemorosa, Wind Flower.—April and May.

Anemone pennsylvanica, Summer Anemone.—June to August.

Anemonella thalictroides, Rue Anemone.—April and May.

*Apios tuberosa, Wild bean.—July.

**Aquilegia canadensis, Wild Columbine.—April to June.

*Arethusa bulbosa, Arethusa.—June.

*Ascelepias incarnata, Swamp Milkweed.—July.

*Asclepias purpurascens, Purple Milkweed.—July.

*Asclepias tuberosa, Butterfly Weed.—July.

*Aspidium marginale, Marginal Shield Fern.—Foliage, all the year.

*Aspidium spinulosum, Wood Fern.—Foliage, all the year.

*Asters, many species.—August, September and October.

Baptisia tinctoria, Wild Indigo.—July.

*Benzoin odoriferum, Spice Bush.—March and April.

*Berberis vulgaris, European Barberry.—Fruits in Fall and Winter.

*Boltonia latisquama, Boltonia.—September and October

Brassica nigra, Black Mustard.—Summer.
Caltha palustris, Marsh Marigold—April and May.
Campanula rotundifolia, Harebells.—June.
Carex, Sedge, various species.—Summer and Fall.
Castilleja coccinea, Scarlet Painted Cup.—June.
*Ceanothus americanus, New Jersey Tea.—June and July.
*Celastrus scandens, Bittersweet.—Fruits in Fall.
*Cercis canadensis, Red Bud.—June.
Chelone glabra, Turtle Head.—July and August.
Chimaphila maculata, Spotted Wintergreen.—June.
Chimaphila umbellata, Pipsissewa.—June.
*Chrysanthemum leucanthemum, Ox-eye Daisy.—June and July.
Cimicifuga racemosa, Black Snakeroot.—July.
*Clematis virginiana, Virgin's Bower.—July and August. Fruit in Fall.
Clethra alnifolia, Sweet Pepper Bush.—July and August.
Clintonia borealis, Clintonia.—Flowers, May; fruit, June.
Corydalis glauca, Corydalis.—May and June.
*Cornus florida, Flowering Dogwood.—April and May.
**Cypripedium acaule, Stemless Lady's Slipper.—June.
**Cypripedium spectabile, Showy Lady's Slipper.—July.
*Daucus Carota, Queen Anne's Lace.—August and September.
Dentaria diphylla, Pepper Root.—May.
**Epigæa repens, Trailing Arbutus.—April.
*Epilobium angustifolium, Great Willow Herb.—July and August.
Eryngium yuccæfolium, Button Snakeroot.—July and August.
Erythronium americanum, Dog-tooth Violet.—May.
*Eupatorium ageratoides, White Snakeroot.—July.
*Gaillardia lanceolata, Blanket Flower.—August.
Gaura biennis, Gaura.—August.
**Gentiana Andrewsii, Closed Gentian—September.
Gerardia purpurea, Purple Gerardia.—July and August.

Hamamelis virginiana, Witch Hazel.—Late Autumn and Winter.
*Helenium autumnale, Sneezeweed.—September.
Helianthemum canadense, Frost Weed.—June and August.
*Helianthus, various species, Sunflowers.—July and September.
*Heliopsis lævis, Ox-eye.—August.
**Helonias bullata, Helonias.—June.
Hepatica triloba, Hepatica.—April.
Hesperis matronalis, Dame's Violet.—June.
*Hibiscus Moscheutos, Swamp Rose Mallow—August and September.
Hypericum prolificum, Shrubby St. Johnswort.—July.
Hypoxis erecta, Star Grass.—June.
Ilex verticillata, Black Alder.—Flowers, June; fruit, Fall. and Winter.
*Iris versicolor, Large Blueflag.—May and June.
*Juniperus communis, Juniper.—Evergreen.
Juniperus virginiana, Red Cedar. Winter fruit.
**Kalmia latifolia, Mountain Laurel.—June.
Liatris spicata, Spiked Liatris.—July.
Liatris squarrosa, Blazing Star.—July.
*Lilium, all species, especially philadelphicum, superbum, and canandense.—July.
Linaria vulgaris, Butter and Eggs.—Summer.
*Lobelia cardinalis, Cardinal Flower.—July, August and September.
Lobelia spicata, Spiked Lobelia.—Throughout Summer.
*Lobelia syphilitica, Great Lobelia—July.
*Lupinus perennis, Lupine.—June.
*Lycopodium clavatum, Club Moss.—Evergreen.
*Lycopodium complanatum, Ground Pine.—Evergreen.
*Lycopodium lucidulum, Shiny Ground Pine.—Evergreen.
**Lygodium palmatum, Climbing Fern.—Summer.
*Lythrum salicaria, Spiked Loosestrife.—June.
Maranthemum canadense, Maranthemum.—May.
*Mertensia virginica, Bluebells.—June.

*Monarda didyma, Oswego Tea.—July and August.
*Monarda fistulosa, Horsemint.—July.
Myosotis palustris, Forget-Me-Not.—Summer.
Myrica carolinensis, Bayberry. Winter fruits.
*Nymphæa odorata, Sweet Scented Water Lily.—July and August.
Œnothera fruticosa, Sundrops.—June.
*Onoclea Struthiopteris, Ostrich Fern.—Summer.
**Orchis spectabilis, Showy Orchis.—May.
*Osmunda cinnamomea, Cinnamon Fern.—Summer.
*Osmunda Claytoniana, Interrupted Fern.—Summer.
*Osmunda regalis, Royal Fern.—Summer.
Parnassia parviflora, Grass of Parnassus.—June.
Physostegia virginiana, False Dragonhead.—July.
Pyrola elliptica, Shinleaf.—June.
*Ranunculus acris, Tall Buttercup.—June and August.
Ranunculus fasicularis, Early Crowfoot.—April and May.
Rhexia virginica, Meadow Beauty.—July and August.
*Rhododendron maximum, Great Laurel.—July.
*Rhododendron viscosum, Clammy Azalea.—June and July.
Rosa rubiginosa, Sweetbriar.—June.
Rosa setigera, Prairie Rose.—June.
*Rudbeckia, various species, Cone Flowers.—July, September.
Sabatia angularis, Angle-stemmed Sabatia.—July.
Sabatia stellaris, Sabatia.—July.
*Salix, various species, Pussy Willows.—Spring.
*Sambucus canandensis, Common Elderberry.—June.
*Sambucus racemosa, Red-berried Elder.—Fruit, July.
Sanguinaria canadensis, Bloodroot.—April.
Sisyrinchium angustifolium, Blue-eyed Grass.—July.
*Smilacina racemosa, False Solomon's Seal.—May and June.
*Solidago, various species, Goldenrod.—Fall.
Spiranthes cernua, Ladies' Tresses.—September and October.
*Thalictrum polygamum, Tall Meadow Rue.—July and September.

*Thalictrum purpurascens, Purple Meadow Rue.—May and June.

Tiarella cordifolia, False Mitrewort.—May.

*Trillium erythrocarpum, Painted Trillium.—May.

*Trillium grandiflorum, White Trillium.—May.

*Tsuga canandensis, Hemlock.—Evergreen.

*Typha latifolia, Cattail.—July and August.

Viola pedata, Bird's-foot Violet.—June, most other long-stemmed Violets.

*Viburnum lantanoides, Hobble Bush.—May. Foliage in Fall.

*Viburnum Opulus, Mt. Cranberry.—June and July. Fruit in Fall.

*Veronica virginica, Culver's Root.—July and August.

*Good for large decorations, as for churches and halls.

**Those which should be gathered sparingly to avoid extermination.

II. Cultivated Ornamental Shrubs and Vines Which Have Special Decorative Value

Cultivated shrubs and vines are especially valuable for decorative effects when the areas are large. Often the value of a decoration is lost or much more labor is involved because the size of the material used is not in proportion to the area. Large branches of the following species may usually be cut from the shrubs without detriment to their decorative value on the lawn. Quite often, if the work is done carefully, this removal of the material takes the place of Spring or Fall pruning and is therefore beneficial.

Æsculus Hippocastanum, Horse Chestnut.—May.

Ampelopsis quinquefolia, Virginia Creeper.—Foliage in Fall.

Berberis Thunbergii, Japanese Barberry.—Fruit in Fall and Winter.

Chionanthus virginica, White Fringe.—May.

Clematis paniculata, Star Clematis.—September, Fruit plumose in October.

Cornus candidissima, White-fruited Dogwood.—Fruit in Fall.
Cratægus coccinea, Thorn.—Flowers, May. Fruit, Fall.
Cydonia japonica, Japanese Quince. June.
Deutzia scabra, Rough-stemmed Deutzia.—June.
Deutzia gracilis, Slender Deutzia.—May and June.
Diervilla florida, Weigela.—June.
Diervilla hybrida, Hybrids of Weigelas.—June.
Forsythia viridissima, Upright Golden Bell. April.
Forsythia suspensa var. Fortunei, Drooping Golden Bell. April.
Hydrangea paniculata, var. grandiflora, Large Flowered Hydrangea.—September and October.
Ilex opaca, Holly, from South.—Fruits Fall and Winter.
Ligustrum Ibota, Japanese Privet.—Fruit, Winter.
Lonicera tatarica, Tartarican Honeysuckle.—May and June. Fruit, Fall.
Lonicera flava, Yellow Honeysuckle.—May and June. Fruit, Fall.
Nyssa sylvatica, Sour Gum.—Fall coloring.
Oxydendrum arboreum, Sorrel Tree.—Fall coloring.
Philadelphus coronarius, Mock Orange.—May and June.
Philadelphus Lemoinei, Lemoine's Hybrid, Mock Orange.—May.
Pieris floribunda, Lily of the Valley Shrub.—May and June.
Prunus triloba, Flowering Plum.—May.
Pyracantha coccinea, Evergreen Thorn.—Fruit in Fall.
Pyrus angustifolia, Bechtel's Double-flowering Crab.—May.
Pyrus floribunda, Flowering Crab.—May.
Rhododendrum calendulacea, Flame Azalea.—June.
Rhododendron catawbiense, Hybrid Rhododendron.—June.
Rhododendron Gandavensis, Ghent Azalea.—May and June.
Rhododendron Vaseyi.—June.
Rhus glabra, Smooth Sumach.—Fall foliage and fruit.
Rosa, Most climbing varieties.—June.
Rosa rugosa, Japanese Rose.—Summer.
Spiræa Thunbergii, Thunberg's Spiræa.—April and May.
Spiræa Vanhouttei, Van Houtte's Spiræa.—May and June.

Symphoricarpos racemosus, Snowberry.—Fruit in Fall.
Syringa persica, Persian Lilac.—May and June.
Syringa, hybrids, named varieties.—May and June.
Tamarix parviflora, African Tamarisk.—April and May.
Viburnum lantana, Wayfaring Tree.—May and June. Fruit in Fall.
Wistaria chinensis, Chinese Wistaria.—May
Wistaria multijuga, Large Flowered Wistaria.—May.

III. Garden Flowers Excellent for Cut Flower Decorative Effects

The majority of garden flowers are suited for indoor decorations, but some are better than others because of color or form character, or because of better keeping qualities. As a rule, annual species are more profuse and constant in their flowering characters.

A—*Bulbs and Bulb-like Plants*

Anemone japonica, Japanese Windflower.—September and October.
Convallaria majalis, Lily of the Valley.—May.
Dahlia rosea, many named varieties.—Late Summer and Fall.
Gladioli, many named varieties.—Summer.
Iris germanica, German Iris.—June.
Iris Kaempferi, Japanese Iris.—June and July.
Iris Xiphium, Spanish Iris.—May and June.
Iris xiphioides, English Iris.—June and July.
Lilium candidum, Madonna Lily.—June and July.
Lilium elegans, Thunbergian Lily.—June and July.
Lilium regale, Regal's Lily.—June.
Muscari botryoides, Grape Hyacinth.—April.
Narcissus incomparabilis, named varieties of short cupped Narcissi.—May.
Narcissus poeticus, var. ornatus, Poet's Narcissus.—May.
Narcissus jonquilla, Jonquils.—May.

Narcissus Pseudo-Narcissus, large cupped varieties.—May.
Pæonia, Peony, named varieties.—June.
Tulipa Gesneriana, late flowering varieties, called May flowering, Darwins and Breeders.

B—Annuals

Alyssum maritimum, Sweet Alyssum.
Antirrhinum majus, Tall and Dwarf Snapdragon.
Calendula officinalis, Pot Marigold.
Callistephus hortensis, China Asters, many types.
Centaurea Cyanus, Bachelor's Button.
Cheriranthus Cheiri, Wallflowers.
Chrysanthemum carinatum, Summer Chrysanthemum.
Chrysanthemum segetum, Corn Marigold.
Chrysanthemum, named hybrids of singles, anemones and pompons; also early flowering types.
Coreopsis cornuta, Annual Coreposis.
Coreopsis Drummondii, Golden Wave.
Cosmos bipinnatus, Cosmos.
Delphinum Ajacis, Annual Larkspur.
Dimorphotheca aurantiaca, Cape Marigold.
Eschscholtzia californica, California Poppy.
Gaillardia pulchella, var. picta, Blanket Flower.
Gypsophila elegans, Baby's Breath.
Heliotropium peruvianum, Heliotrope.
Iberis umbellatus, Candytuft.
Iberis amara, var. coronaria, Rocket Candytuft.
Lathyrus odoratus, Sweet Peas.
Matthiola incana var. annua, Ten-Weeks Stocks.
Nigella damascena, Love-in-a-Mist.
Phlox Drummondii
Reseda odorata, Mignonette.
Salvia splendens, Scarlet Sage.
Schizanthus pinnatus, Butterfly Flower.

Tagetes patula, French Marigold.
Tagetes erecta, African Marigold.
Tagetes signata, Mexican Marigold.
Tropæolum majus, Tall Nasturtium.
Tropæolum majus var. nanum, Tom Thumb Nasturtium.
Verbena hybrida, Verbena.
Viola tricolor, Pansy.

C—*Herbaceous Perennials*

Achillea Ptarmica, var. The Pearl, Double White Yarrow.—Summer.
Alyssum saxatile, Golden Tuft.—April.
Anchusa italica var. Dropmore, Alkanet.—June to September.
Anthemis tinctoria, Chamomile.—June to August.
Aquilegia cærulea, Rocky Mt. Columbine.—April to June.
Aquilegia chrysantha, Golden-spurred Columbine.—May, Aug.
Aquilegia vulgaris, European Columbine.—April, June.
Arabis albida, Rock Cress.—April, May.
Aster, hardy varieties of many species.
Astilbe japonica, Spiræa.—June and July.
Baptisia australis, Indigo.—July.
Bellis perennis, English Daisy.—April and May.
Boltonia asteroides, False Chamomile.—September, October.
Buddleia Davidii, Summer Lilac.—August, September.
Calluna vulgaris, Heather.—August.
Campanula, various species, Bellflower.—June and July.
Centranthus ruber, Red Valerian.—June to August.
Ceratostigma plumbaginoides, Leadwort.—September.
Chelone Lyonii, Turtlehead.—August and September.
Chrysanthemum coccineum, Pyrethrum.—June and July.
Coreopsis grandiflora, Tickseed.—Summer.
Coreopsis lanceolata, Coreopsis.—Summer.
Delphinium formosum, Larkspur.—June and July.
Delphinium grandiflorum var. chinense, Chinese Larkspur.—July.
Delphinium hybridum, Tall Larkspur.—June to August.

Dianthus barbatus, Sweet William.—June and July.
Dianthus deltoides, Grass Pink.—May and June.
Dianthus plumarius, Scotch Pink.—June
Dicentra spectabilis, Bleeding Heart.—May and June.
Digitalis purpurea, Foxglove.—June and July.
Echinacea purpurea, Purple Coneflower.—August to October.
Echinops Ritro, Globe Thistle.—July and August.
Eryngium amethystinum, Sea Holly.—July and August.
Fritillaria imperialis, Crown Imperial.—April and May.
Gaillardia aristata, Blanket Flower.—Summer.
Gypsophila paniculata, Baby's Breath.—July and August.
Helenium autumnale, var. grandiflorum, Sneezewort.—August and September.
Helianthemum Chamæcistus, var. vulgare, Sun Rose.—June and July.
Helianthus, various species, Sunflower.—July to September.
Heliopsis lævis, Ox-eye.—July to September.
Hemerocallis flava, Lemon Lily.—June and July.
Hesperis matronalis, Sweet Rocket.—June to August.
Heuchera sanguinea, Coral Bells.—June to September.
Hibiscus Moscheutos, various named Hibiscus.—July.
Iberis saxatile, Hardy Candytuft.—May and June.
Kniphofia uvaria, various varieties, Tritoma, Poker Plant.—August to October.
Liatris spicata, Blazing Star.—August and September.
Lythrum Salicaria var. roseum superbum, Purple Loosestrife.—July and August.
Lupinus polyphyllus, Garden Lupine.—June and July.
Lychnis chalcedonica, London Pride.—June and July.
Mertensia virginica, Lungwort.—April and May.
Miscanthus sinensis, Japanese Pampas Grass.—October.
Papaver nudicaule, Iceland Poppy.—May, August.
Papaver orientale, Oriental Poppy.—June and July.
Pentstemon, various species and varieties, Beard Tongue.—June and July.
Physalis Franchetii, Chinese Lantern Plant.—Fruits, Fall.

Platycodon grandiflorum, Balloon Flower.
Polygonatum giganteum, Giant Solomon's Seal.—Foliage throughout Summer.
Primula Polyantha, Polyanthus Primroses.—Spring.
Rudbeckia, various varieties, Coneflower.—July and September.
Salvia azurea, var. grandiflora, Blue Sage.—August and September.
Statice latifolia, Sea Lavender.—July to September.
Ulmaria palmata, Herbaceous Spiræa.—June and July.
Valeriana officinalis, Garden Heliotrope.—June.
Veronica, various species, Speedwell.—May to August.

IV. List of Greenhouse Plant Material Best for Decorative Cut Flower Effects

A—*Bulb and Bulb-like Plants*

Anemone coronaria, Poppy-flowered Anemone.
Astilbe japonica, Japanese Spiræa.
Convallaria majalis, Lily of the Valley.
Cyclamen persicum, Cyclamen.
Freesia refracta alba, Freesia.
Gladiolus Colvillei, Early flowering Gladiolus.
Gladiolus, garden varieties, Late flowering Gladiolus.
Hyacinthus orientalis var. albulus, Roman Hyacinths.
Iris Xiphium, Spanish Iris.
Lilium candidum, Madonna Lily.
Lilium elegans, Thunbergian Lily.
Lilium longiflorum and its varieties, Easter Lily.
Lilium speciosum and its varieties, Spotted Lily.
Narcissi as listed in Section III, A.
Ranunculus asiaticus, Persian Ranunculus.
Tulipa suaveolens, Tulips, Early flowering varieties.
Zantedeschia æthiopica and its varieties, Calla Lily.
Zantedeschia Elliottiana, Golden Calla Lily.

B—*Flowering Plants Not Included in Section A*

Acacia pubescens, Hairy Wattle.
Antirrhinum majus, Snapdragon.
Anthurium Andræanum, Smaller Tail Flower.
Anthurium Scherzerianum, Larger Tail Flower.
Bouvardia triphylla, Bouvardia.
Calendula officinalis, Pot Marigold.
Chrysanthemums, especially single, anemone and pompon varieties.
Dianthus caryophyllus, Carnation.
Lathyrus odoratus, Sweet Pea.
Myosotis palustris, Forget-me-not.
Orchids, various species and varieties, such as Cattleyas, Lælias, Dendrobiums, Oncidiums, Cypripediums and Vandas.
Piqueria trinervia, Stevia.
Roses, Hybrid Teas, also such Polyanthas as George Elgar and Cecile Brunner.
Swainsona galegifolia, Swainsona.
Viola odorata, Violets, single and double.

C—*Foliage to Use with Cut Flowers*

Adiantum, various species, Maidenhair Fern.
Asparagus plumosus, Climbing Asparagus.
Asparagus Sprengeri, Trailing Asparagus.
Asparagus asparagoides, Smilax.
Various Ferns.

CHAPTER III

Receptacles for Cut Flowers and Potted Plants

The proper selection of receptacles for cut flowers is very important. It must be remembered that the aim in flower arrangement is for decorative effects. Receptacles and containers are necessary for practical purposes, but they should by no means be conspicuous. The more subordinate they are to the flowers, the principles of the design, the more the arrangement will please. For this reason the more simple the receptacles, the better the decorative effect.

Strange as it may seem, simple, attractive receptacles are difficult to secure. The tendency of manufacturers seems to be to produce highly decorated, glazed ware in brilliant colors. It may be that such ware pleases the eye when not filled with flowers and therefore sells better. The setting adds or detracts from the beauty of a landscape or a painting; the same is true of a flower composition. The background, the receptacle and the general arrangement should be of such a character that the flowers will be the principals in the design and all accessories secondary. Thus it is important that when selecting receptacles, simplicity in design and decoration should be our first consideration.

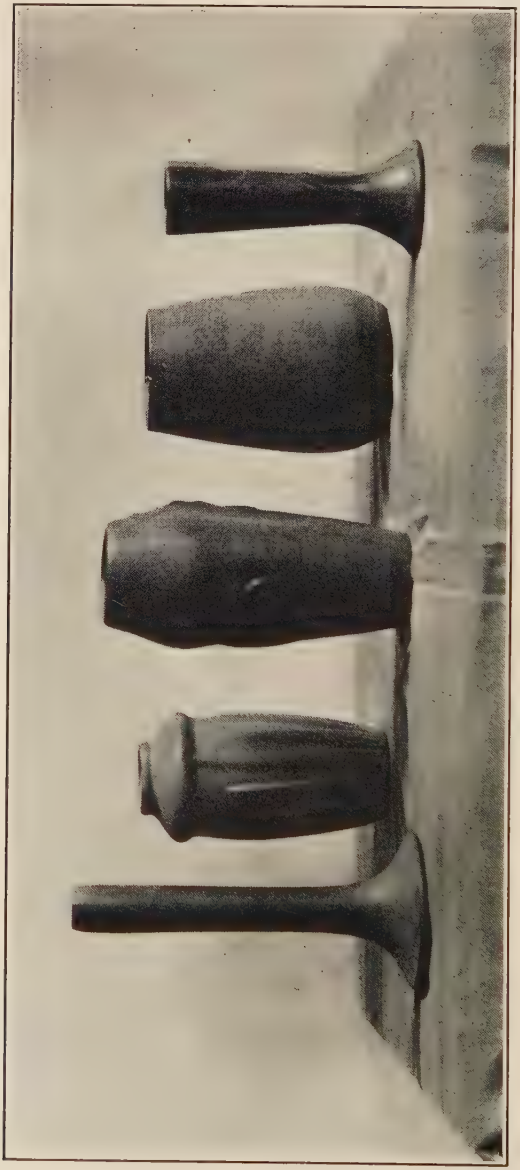
It has been noted that Nature is a good instructor if one will but heed her teachings. The early Spring flowers push their way through the brown leaves or dark earth; later, flowers appear with the soft green tints of the

Faulty types of bowls and vases. These are suited for but few species because of their depth, size, outline or coloring

foliage for a setting, or the grass may be the contrasting element. Nature chooses tone harmonies with much skill and seldom can one select better foliage material for combinations in flower arrangement than that of the same plant that produces the flowers.

The vase or bowl should be sufficiently large to hold the flowers without crowding the stems, but not too large, or it will appear out of balance with the flowers. The vase should be of such a character that there will be the appearance of stability or it will fail to interest the observer. It should be deep enough for the water to come well up on the stems, if the flowers are to retain their freshness for a considerable period. Because of this fact, Roses arranged in a shallow bowl soon wither and are rarely satisfactory, although when first arranged they are very attractive from the viewpoint of design. The less decoration the receptacles have, the better. It is especially objectional to have receptacles decorated with flowers unless the same species is to be used in filling them. A vase of pleasing tone decorated with Iris is attractive when filled with Iris, but when other flowers are used, expecially those which are massed or appear late in the Fall, such as Asters, one's sense of appropriateness is jarred.

Receptacles should be selected carefully with consideration for their form in comparison with the flowers. Often the beauty of an arrangement is marred because the shape of the vase is not appropriate for the flowers. The beauty in the lines of the flower stems, the foliage or in the form of the flowers, should be emphasized by the character of the receptacle. In those species of flowering



Good shapes in vases.

plants where the lines of the stems or foliage are pronounced there should be a careful selection of the receptacles so that its lines may radiate to the lines of the stems of the flowers. For instance, a vase for Callas where the line characters of the stems and leaves are very evident, should be such that the general direction of the stems or leaves will be extended. The vase should not be too flaring at the top, neither should it be narrowed too abruptly. For tall flowers like the Gladiolus, the receptacle should not be broken in outline, for the beauty of the lines of the flower stems will be emphasized if extended gradually from the nearly straight line of the vase. An adaptation of the line of the receptacle to the lines of the flower stems, gives a shape rhythm which is as important in arrangement as is the shape rhythm existing between the different species of flowers in the composition.

The Japanese excel in their art of adaptation of receptacle and flowers. Much care is taken in selecting the material for the composition; then the particular characters of both flowers and receptacles are studied. After the particular receptacle is selected much time is spent in bending carefully each branch of the plant material or in eliminating certain branches, so the whole flower arrangement conforms to the particular lines of the vase.

The flowers should be approximately one and one-half the height of the receptacle. The breadth of the receptacle is also important for it has a direct bearing on the stability or shape balance of the composition.

Wall vases are little used as one rarely cares to have

Flowers should be one and one-half times the height of the vase. When arranged in a broad, low bowl, the height may be greater

walls decorated with cut flowers. There are, however, a few flowering plants of a trailing character which lend themselves to such arrangements.

Plain, low, glass bowls make excellent receptacles for most flowers. They are especially good for Sweet Peas, Violets, Nasturtiums and other short stemmed flowers which are to be arranged in masses. The use of "japonica glasses" or glass blocks which are varied in form, aid very much with the arrangement in bowls. They make it possible to get pleasing effects with fewer flowers and give the material a natural appearance.

In the majority of instances, low tones of gray receptacles best suit the flowers. Subdued tones of green or red also make pleasing colors. The lighter tints of yellow or some shades of blue are also effective for certain flowers.

In the selection of receptacles for differently colored flowers, the same rules may be observed as in the selection of different combinations of flowers. The vase may represent a complementary, an analogous, a dominant or a contrasted harmony. For example, orange-yellow Calendulas in an unglazed blue bowl are especially effective. This is because the orange-yellow of the flowers is complementary in the spectrum scale to the blue colors of the bowl. The two colors thus make a complementary harmony.

When red Roses are arranged in a soft gray bowl, the marked contrast between the colors of the flowers and receptacle increases the value of the flowers. This is an example of contrasted harmony. A better tone-balance is obtained if the deeper value is in the receptacle.

Bowls excellent for massed arrangement.

Robin Redbreast Sweet Peas in a rich red bowl of low value are very effective. The contrast is not too pronounced and the brilliant color of the Sweet Peas is emphasized by the lower value of the bowl. Farncombe Saunders Tulips in a deep red vase would represent a similar pleasing harmony between flowers and receptacle. The higher tone values of the flowers are sufficiently pronounced to give a dominant harmony to the composition.

Czar Peter Hyacinths growing in a blue Wedgwood bowl are effective. Here differences in color are less pronounced than in any of the other combinations and the harmony between flowers and receptacle becomes analogous.

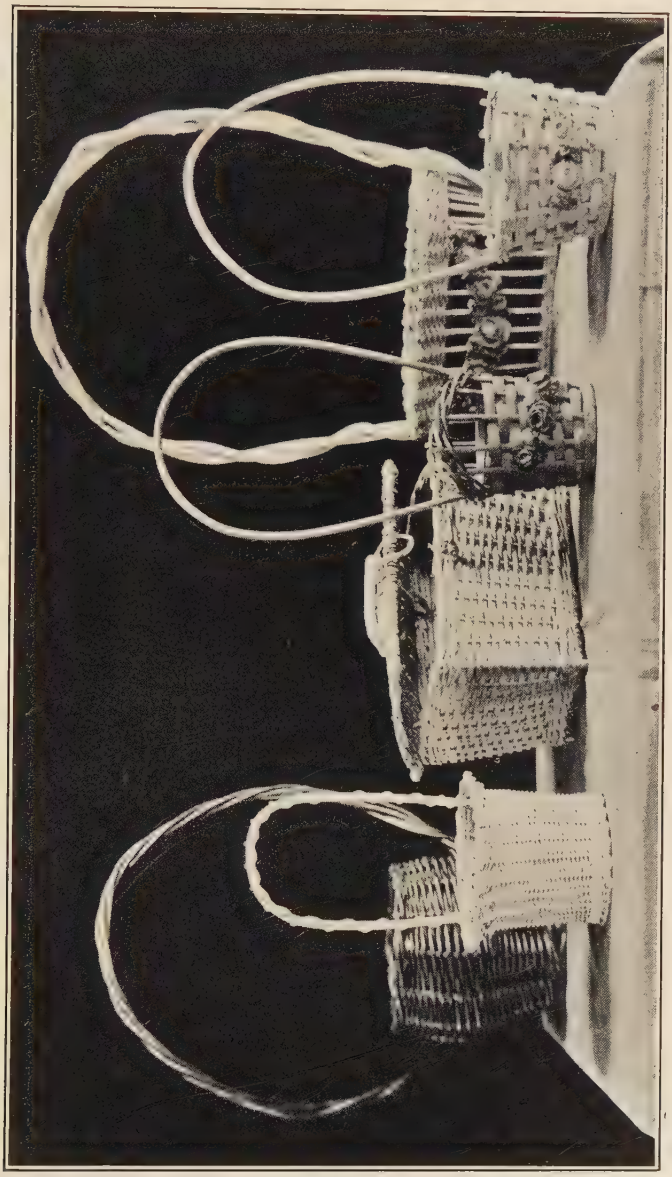
When a flower of two distinct colors is to be arranged, as for example, the Gracchus Iris, where the standard of the flowers is yellow, and the falls or outer petals of a very distinct crimson color, the effect is more pleasing if the color of the receptacle is analogous with the more intense coloring which in this case would be the crimson of the falls.

There are many types of ornamental receptacles for potted plants. As a rule, no plant grows in a healthy condition for any considerable time if it is not in an unglazed earthen pot. The porous character of the pot affords the excellent drainage so necessary for healthy plant growth. The free oxygen of the air has a ready entrance to the soil particles about the feeding roots, and rapid, vigorous growth results. When the pots are glazed, the drainage is imperfect; even if there is an opening of considerable size in the bottom of the pot, the air does not penetrate among the feeding roots and

the soil becomes stagnant and sour. Healthy plant growth cannot go on and the plant becomes sickly and dies.

Jardinières are often necessary for artistic effects, for no clay pots can be very ornamental. They should be large enough for the plant to be elevated on a block of wood or metal so the drainage water will not accumulate about the roots, thus rendering them water-logged. No new roots develop under such conditions and the plant soon dies. The jardinières should also be large enough to insure good air circulation about the pots. As a rule, nothing is more ornamental for a jardinière than unglazed brown or green earthenware. Terra cotta is good and often one sees brass jardinières; however, brass is too conspicuous for the best effects. There are many wicker and raffia baskets which make pleasing pot covers. They are lined with tin or zinc and are very artistic and fairly durable. There are also many kinds of waterproof crêpe paper which are used to conceal temporarily the ordinary flower pot. In many retail flower shops no potted plants are ever delivered to a customer without a waterproof paper pot cover.

For ornamental plants which are expected to be attractive for a brief time only, there are many attractively decorated receptacles. They usually have an earthen inset, but the plant may be placed directly in the jardinière. Low-growing, compact garden flowers are beautiful when so arranged. A single Pansy may be lifted from the garden and grown inside for some time after Fall frosts. Bulbs, especially Narcissi or Grape Hyacinths, are beautiful when so planted. Recently I was at



Good shapes in baskets and hampers

a luncheon where the table was decorated with a low bowl filled with growing English Daisies in full bloom. Polyantha and other hardy Primroses are also most decorative when grown in this way. If lifted carefully and planted it is not necessary to take large quantities of earth with the plants, and they soon establish their root systems in their new environment so they are not injured. Small pieces of moss may be inserted between the plants, thus making them more decorative.

CHAPTER IV

Japanese Flower Arrangement and Its Relation to American Flower Art

Flower arrangement as practiced in Japan has characters so definite and so pronounced that it seems necessary to discuss the principles that govern their arrangement, that we may, to a certain extent, follow the principles, if not the methods, of Japan in the arrangement of flowers in America.

Josiah Conder, for many years professor of architecture and architect to the Imperial Japanese Government, wrote a very valuable book, "The Flowers of Japan and the Art of Floral Arrangement." This book and the lectures given at Cornell by Miss Kichi Harada, lecturer on Japanese Art at Columbia University, form the basis of the thought here presented. Miss Harada tells us that: "The art of floral arrangement in Japan has developed through centuries. It started with our devotions to the Goddess of the Sun. At first just green branches from tiny trees were brought before the Goddess and offered up with a prayer, without any idea of artistic arrangement. Tradition was followed without principles or a background. The use of flowers was extended to other gods and goddesses, and the flowers and their beauty pleased them. The courtesy then came to be extended to our parents, next to our friends. The art of flower arrangement came to be studied, and in the 15th century when all arts in Japan reached their golden age, flower arrangement reached its height of perfection. Flowers are now in-

Japanese flower arrangement. Begonia and Narcissi, as arranged by Miss Kichi Harada

timately associated with the daily life of my people, and we see in them much that is symbolic of the development of our race. The common flowers of the seasons are given prominent places in our fete day calendar. We treasure them as heralds of each season and they are inseparable

from the favorite occupations and outdoor life of my people."

It is rarely that an American would care to have flowers arranged in characteristically Japanese manner. The setting has much to do with the value of a flower arrangement. There are few rooms in American homes and but few occasions where distinctly Japanese flower arrangements would be appropriate. The peculiar atmosphere of the Far East is necessary for an interesting harmony between the flower arrangements and their environment. Flowers arranged in distinctly Japanese style would be as much out of place for a dinner in an aristocratic Washington home, as would one of farm produce or woodland material. Japanese furniture, draperies, lights and table service are needed to make such a decoration appropriate and harmonious.

There are, however, many principles governing the way flowers are used by the Japanese which are valuable in American flower arrangement, and on these principles it is desired to place emphasis.

The Japanese have an intimate acquaintance with the plant material they use for decorative effects. Conder says: "The imperative necessity for a proper familiarity with the nature of all flowers used in compositions is one reason why it is forbidden to employ those of rare or little known plants, however beautiful they may be. The use of wild flowers, only known to the botanist, as well as rare or foreign flowers with the names of which ordinary folks are not familiar, is prohibited, unless the arranger has previously made himself perfectly acquainted with all the natural characteristics of such flowers. As one ex-

ponent of the art has quaintly expressed it, the artist must be thoroughly imbued with a sympathetic feeling for the character, habits, virtues and weaknesses of the members of the floral kingdom from which he seeks his material, till he possesses almost the same love and tenderness for their qualities, as for those of living beings."

The Japanese are flower lovers, but it is not the rare or unusual flower that most interests them. It is the material of everyday life which they use to the largest extent. This material varies with the season, and they do not try to force it into flower at unusual seasons with glass houses for Winter production of flowers, as is done in America. True it is that climatic conditions better favor the Japanese in this respect. Attractive native material is available every month of the year. There is no desire on the part of the writer to depreciate the value of flowers grown in greenhouses. They afford an appropriate means of ornamentation at seasons of the year when the majority of Americans could not obtain decorative material out of doors. The point to be emphasized, however, is that even though one cannot afford or cannot obtain flowers grown in greenhouses, there is still much ornamental plant life within the reach of many, especially dwellers in small towns and rural sections. An evergreen spray, a few twigs of shrubs with colored bark, a few clusters of Winter fruits from the Barberries or other Winter fruited shrubs have ornamental value.

In Japan there is a comparative scarcity of wild flowering plants in the natural landscape; therefore foliage is quite largely used as an element of decoration. Unfortunately for the American eye there is scant appreciation

of beauty of plant material unless it be radiant with colored flowers.

According to Conder: "The peculiarity of treatment noticeable in the flower arrangements is closely connected with the Japanese manner of observing and enjoying floral nature. Whereas the Western amateur devotes his attention mainly to the blossoms, the Japanese lover of flowers, bestows his admiration on the whole character of the plant or tree producing them. The rugged nature of the Plum trunk with its straight, stiff shoots, or the graceful sweep of the branches of the Cherry, are to him inseparably associated with any beauty which the blossoms themselves possess. The loveliest buds and blossoms torn from their stems and crushed together in a mass with ferns or other greenery between them, convey to the Japanese mind no idea of floral art or beauty. The art under consideration is, in fact, based upon a representation, more or less conventional, of floral growth; and principally for this reason, the compositions are made to assume an open character in which the individual forms of branches, stems, leaves and flowers are all clearly expressed."

When plant material of varied character is to be arranged, the Japanese study the material to ascertain how to get the greatest value from it. This should be an important principle in American flower arrangement. Let Nature again be the teacher. In the study of botany the student seeks to learn the many varied ways in which wild flowers are arranged on the plant. This arrangement always signifies some special character. If the flowers are small and inconspicuous they are usually massed in a

A seven-line Japanese arrangement with reference to points of compass, which gives to the composition shape balance; varied height and size of flowers also give shape rhythm. *See page 58*

compact flower cluster, like the Clover. If they are large and beautiful in outline, they are solitary or in small clusters as in the Rose. In artificial arrangement these teachings of Nature should be observed for the most pleasing effects. Daffodils arranged in mass are a spot of color. When spaced so the value of the lines of stem and foliage is apparent, their attractiveness is greatly increased. Goldenrod, with the little flowers clustered on wand-like branches, may be gathered in masses and inserted in a receptacle so there is no indication of the character of the flower-bearing stalk. However, when sufficiently spaced as to render the natural habit of the stem and flower cluster apparent, the arrangement becomes much more interesting. Within recent years we have arrived at a better appreciation of the value of line in flower arrangement. Much instruction has come from the Japanese who have long appreciated the fact that beauty consists of more than masses of color or a conglomerate combination of forms. We are told that a Japanese girl will spend hours arranging a single flower, working over the stem until it assumes a position that satisfies her sense of appropriateness and beauty. In a recent lecture, a Japanese student of art stated that she was once asked how she would arrange a bowl of Daffodils on the dinner table and she replied: "Bring me all the vases you have and I will show you."

Line distribution is the basis of composition in Japanese flower arrangement. The study of the directions taken by the different lines and branches gives to the flower arrangements a peculiar charm. There are no crossings or

intersections of stems or branches, and if these occur the offending elements are carefully eliminated. The relation of one line to another, the proportion of one space to other spaces, and the varying lengths of stems, are all factors which require most careful consideration.

Professor Arthur W. Dow of Columbia University, in his book "Composition" says: "Spacing is the very groundwork of design. If a composition is in any sense a work of art it must have good spacing." This may refer to the arrangement of lines as well as of forms. Often a composition is uninteresting because the lines are incorrectly spaced.

As has been stated, the Japanese spend a long time selecting just the right material for a floral composition. They make a mental picture of the finished design, then go to work eliminating all material not desired in the completed composition—here a branch, there a leaf, a bud or a flower.

Quoting again from Conder: "The surface of the water in which the flowers are placed is technically considered to be the soil from which the floral growth springs, and the designer must here convey the impression of stability and strength. However good the upper lines of the composition may be, a weak springing at the base deprives it of life and vigor, for it must be remembered that not flowers alone but floral growth and vitality are to be expressed in the designs. The direction of the stems at starting need not be strictly vertical, but if curved, the curves employed should be strong ones, and all weak bends or angles should be avoided.

Faulty Japanese composition (sandwiching). *Center*, Philadelphus (shrub); *right*, Astilbe (herb); *left*, Campanula (herb). *See page 63*

"In the distribution of the principal lines of the composition from the point of their separation, the artist studiously avoids an equal-sided or symmetrical arrangement, but he obtains a balance of a more subtle nature that is at the same time productive of a pleasing variety of form. Balance and harmony without repetition is a governing principle in this as well as in other Japanese arts. The lines of each stem, or in cases where numerous slender stems are combined, the central lines of each group of stems, receive first attention. The triple arrangement, by which is meant that governed by three prevailing lines, may be taken as the original model for all arrangements.

"The three lines of such a composition may be called, with sufficient fidelity to the more quaint nomenclature, *principal*, *secondary* and *tertiary*. The *principal*, as the name implies, is the central and longest line of the design and this is made to form a double curve with the upper and lower extremities nearly vertical and in a continuous line; the general shape thus assumed being that of an archer's bow. The *secondary* line should be about half and the *tertiary* line about one-quarter of the length of the *principal*, supposing all to be straightened out; and these two lines are arranged on different sides of the *principal* in graceful double curves of varied character. As a general rule, the *secondary* line has a more vertical and the *tertiary* line a more lateral tendency; the former being on the outside of the arched bow formed by the *principal*, and the latter making the counterpoise on its hollow side. According, as the hollow of the principal faces right or left, the arrangement is called a right or left

CORRECT JAPANESE COMPOSITION
Center, Deutzia (shrub); *right*, Campanula (herb); *left*, Kalmia (shrub). *See page 63*

composition. By changing the direction and giving a different character to the curves of these three lines, a great variety of design is produced.

"To produce a five-lined arrangement, two additional lines are introduced between the three previously named.

The one placed between the *principal* and the *secondary* is called the *support*, and the one between the *principal* and the *tertiary* is called the *sub-principal*. The *support* in length and importance approaches more to the *secondary* than to the *principal;* while the *sub-principal* as its name would imply, in length and importance approaches more the *principal* than the *tertiary*. In this way a proper lineal balance and harmony is obtained. In the seven-lined arrangements, two more extra members are added, one called the *side line* and the other the *trunk line*. Their lengths are about intermediate, the *side line* being placed between the *support* and the *tertiary*, and the *trunk line* between the *sub-principal* and the *secondary*."

In the arrangement the Japanese do not place these flowers in a vertical plane; but, as Conder points out, each element in the design has a definite direction. For example, if the designer stands at a table facing North, he would arrange each element in the design with definite relation to the points of compass. This adds symmetry to the arrangement. The *principal* of a seven-line arrangement would point Northeast; the *secondary*, Southeast; the *tertiary*, Southwest; the *sub-principal*, East; the *support*, central over the vase; the *trunk line*, Northeast, and the *side line*, West. In this way a pleasing balance and harmony of line relations are obtained.

A study of the principles of Japanese flower arrangement shows that the interesting elements of their design consist in a definite placing of the material. In every arrangement there is a point of emphasis and the other units of the design have a definite relation either in size or in length of stem to the *principal*. Too frequently an

American will throw together a large number of flowers without regard to the relation one flower bears to another.

In attending an English flower exhibition, I was impressed by the artistic arrangement of all the flowers. One exhibition of commercial varieties of Carnations was particularly artistic. The owner remarked that he could not understand how the amateur could be interested in an American exhibition of commercial Carnations or Roses, for the exhibitors at American flower shows seemed rarely to consider an artistic element in their arrangement of material. Twenty-five, fifty or one hundred Roses are put together so the buds are all of uniform height, then they are all crowded into a vase so there is no beauty in the individual; the whole is simply a mass of color and blooms. The same thing applies to arrangements of Carnations. An American exhibition of commercial varieties of Roses or Carnations is simply a representation of quality and perfection of culture. Were the flowers arranged artistically the effect would be much more pleasing.

In selecting material for flower arrangement the Japanese rarely combine many species. Combinations of two or three species is the most common. The character of the plants used is carefully studied so there is never an inappropriate combination. In regard to this Conder says: "Important distinctions are made between trees and plants, and between land and water plants. The locality of production, whether mountain, moor or river, considerably influences the arrangement adopted. In arranging two or more species in one composition, variety must be sought by combining trees and plants. In the

Faulty Japanese arrangement (flower stepping)

case of three lines being used, the branches of a tree should never be 'supported' on both sides by a plant, nor should a plant be placed in the center with a tree arrangement on either side. This fault is called by a term which will be better understood if freely translated as "sandwiching."

As an example of what the Japanese would consider a defective arrangement may be taken a composition of Philadelphus (shrub) in the center, and Canterbury Bells *Campanula Medium* and Astilbe (herbs) on either side. A correct composition would be one with Deutzia(shrub) in the center, with Kalmia (shrub) on one side and Campanula (herb) on the other. (See illustrations, pages 57 and 59.)

The Japanese recognize many errors in combinations of plants and in the placing of the material in receptacles. For instance, the regular spacing of flowers of quite uniform size, one above the other is called "flower stepping." The arrangement of *Papaver orientale* illustrates this. Another error is to place a flower of one color between two of another color. This is also called "sandwiching." "Dew-dropping" is the use of a leaf so weak in the stem that it assumes a wilted appearance and could not support a drop of water. "Equal ranging" is placing flowers at equal heights. (See illustration of Spanish Iris, page 67.)

It is also considered objectionable for one branch to intersect another. All twigs which so cross in the line of vision are carefully cut out. This is called "cross-cutting." See illustration of *Papaver orientale*, page 65. "View-cutting" is the crossing of a twig with the main

trunk of the branch. This, however, is allowed in arranging Plum Blossoms, for such a crossing is characteristic of the growth of the species. "Parallelism" occurs when two adjacent stems or branches are exactly parallel to each other. There are several other objectionable features in arrangement, recognized by the Japanese, but the ones cited are features particularly objectionable in any arrangement of flowers.

There are other features described by Conder, which, if observed by Americans in their arrangement of flowers, would add much to the interest of any composition by creating variety and eliminating monotony: "Three distinct characters are observed both in flowers and leaves. In flowers there are the full blossoms, the half-open blossoms and the buds; and in leaves, the young green leaf, the full leaf, and the reddening or falling leaf. In flower arrangements with one material, as for example, the Cherry or Peach blossoms, a different character of blossom is selected for the chief lines of the composition. For the *principal*, full blown flowers will be used; for the *secondary*, half-open flowers; and for the *tertiary*, buds are employed. Some designers, on the principle that the half open flower is more powerful than the full-blown blossom, use the half-open flowers for the *principal* and the full-blown blossoms for the *secondary*. Straight leaves are considered strong and curled or bent leaves weak; the strong flowers should be near the weak leaves, and the strong leaves near the buds or overblown flowers. A flower below a leaf is weaker than one above. In thinning out leaves in a composition, two strong leaves must remain for every weak one."

Faulty Japanese arrangement (cross cutting) *See page 63*

The appropriate placing of flowers in the home is carefully considered by the Japanese. The placing of their furniture, wall decorations and pictures is very definite, and the flowering material is carefully set so it in no way detracts from other decorative features in the home. Regarding this point Miss Harada says: "Flowers go to the place of honor in the home. The style of the room in which they are to be arranged plays a great part in the arrangement. We carefully consider the other decorative features in the rooms, whether there are rich tones, or soft, quiet ones. As a rule, our drawing rooms are decorated in gray and mostly with one or two paintings. The flowers are placed in a definite position in a recess and we have but few other ornaments in our rooms. We have only those things in our home which give one rest and repose as one comes in from the busy world. Flowers do this."

The position flowers are to occupy in the American home is of importance. They have a cheering influence in the dining room and seem particularly appropriate in the entrance hall, for they give a spirit of hospitality when so placed. As a rule, our first impressions are lasting ones, and when one enters a hall made cheerful with flowers, the impression of the spirit of welcome associates itself in one's mind in connection with that home.

The Japanese consider carefully the scenery portrayed in a painting and aim to make the floral compositions placed near it harmonize as closely as possible. If the picture represents lake or river scenery, water plants are used in the flower arrangement. If a painting of Plum blossoms is hung on the walls, Plum blossoms would not

Faulty Japanese arrangement (equal ranging). *See page 63*

be selected for the vases, but species which are seasonable with the flowering of the Plums would be chosen.

Miss Mary Averill has written an interesting and instructive book on Japanese Flower Arrangement* and students interested in the application of the principles of this type of arrangement in the placing of flowers in American homes will find the book of much value.

*"Japanese Flower Arrangement," by Miss Mary Averill. Dodd, Mead & Co.

"Say it with flowers" (Forget-me-nots)

CHAPTER V

Design as a Factor in Flower Arrangement; Tones, Measures and Shapes

"The first condition to effective design is to know what we wish to do. To know what we wish to do is to have an idea. To express that idea we require principles and a form." —Viollet-le-Duc.

The first factor for consideration in any flower arrangement is a definite idea as to the result desired, be it a stage decoration for a concert, a setting for a church wedding or the simplest vase arrangement. Originality in ideas is desirable particularly for professional flower decorators who are called upon almost daily for hall or church decorations, and the more varied the decorations, the more they will interest. One of the recently adopted slogans of the professional florist is, "Say it with Flowers," yet the expressing of an idea with flowers is certainly not a new one. If on Saint Valentine's Day our grandmother in her girlhood days had received from the young man who later became our grandfather, a heart-shaped basket filled with Forget-me-nots or Bleeding Hearts, she doubtless would have comprehended that he had expressed an idea, in other words, had said it with flowers.

Following the thought expressed in the opening quotation of this chapter, to express the idea after it is conceived, one requires certain principles and plant material.

Batchelder* in his excellent book, "Principles of De-

sign," gives the principles governing the use of water colors, pencils and paints. The same principles apply equally well in flower arrangement. "Good designs are invariably sane, regular, orderly, consistent throughout. A piece of work well done brings to the beholder a sense of satisfaction, completeness; there is no desire to change a line or an area, or to vary any tone relations."

In any decorative work with flowers, care in arrangement is very essential. No composition can be thrown together in a hasty, careless manner and give the beholder any sense of enjoyment.

One writer has said that "the purpose of all decorations is to add interest." Flowers and plants add to the interest by creating a setting or a picture background for the principals. If the occasion for the decoration be a wedding, the bridal party will, of course, be the center of interest; if it be for a concert, the artists appearing will be the chief interest. All concert decorations should be arranged carefully so they will interfere in no way with the comfort of the principals in the occasion, neither cause discomfort to an audience by cutting off its view of the artist. If the decoration be for a dinner, its purpose is to add interest to the meal and, therefore, should not interfere with the sociability of the guests nor with the service.

Batchelder states that two fundamentals in the equipment necessary for good design are: "First, a fund of common sense; second, a wholesome imagination." Additional equipment would be ink, water colors, brushes and the like. The first two requisites are as important in

*"Principles of Design." Ernest A. Batchelder. Inland Printing Co., Chicago, Ill.

SWEET PEAS ILLUSTRATING TONE RHYTHM
From left to right the tones are White, Rose-Pink, Rose, Rose-Red, Pomegranate Purple, Burnt Lake. *See page* 73

design in flower arrangement as for the worker with oils, and in addition there should be fresh, attractive flowers and clean, healthy foliage.

In flower decoration, as well as in the creation of any design, we use "the mind, the eye, and the hand." First the mind conceives an idea, then the hand makes a picture of the idea with the aid of the eye. One learns largely by doing, not by dictation; thus, it is difficult to train people in flower arrangement without something tangible with which to work. Practice must follow a knowledge of the principles if perfection is to be acquired.

The student of flower arrangement should make a careful study of each composition to be made. Definite conditions are imposed by the varied material used, the particular object for which it is to be arranged and the environment it is to have. He must then create a composition which is beyond criticism as to design. Batchelder says: "Pure design gives definition to fundamental principles, and employs as a means to an end, abstract spots in ink." In flower arrangement one uses "spots" of flowering and foliage material. "A spot of paint may be described in three words: it is a tone, a measure, a shape." This description applies equally well to any flower or leaf which may be used in an arrangement. "Tone means value (light or dark) or the color (as red, green, blue). Measure means size (as long, short, large, small). Shape means contour or bounding line (as straight, curved, square, round). Pure design is the composition of tones, measures, shapes, for the sake of rhythm, balance, harmony, the principles of order and beauty."

In successful flower arrangement much depends on the proper relation of each of these factors. They are so important that the following concise definitions as given by Batchelder cannot but be helpful to the student of design in flower arrangement:

"Rhythm means joint action, or movement, a consistent relation and connection of parts that enables the eye to find a way through all the details of design."

"Balance means repose that results from the oppositions of attraction."

"Harmony means the consistency of likeness, having something in common. A unity, all the terms of which are in interior accord."

"Thus we have as terms: tones, measures, shapes; principles: rhythm, balance, harmony; problems: combination of terms with principles in order to understand the various ways in which a principle of design may manifest itself."

"It would be well to enumerate the more important manifestations of the principles of design."

"Tone rhythm is a movement gained by tone gradations from light to dark, from color to color, from intense color to neutrality and vice versa."

The applications of one or more of the principles of design as defined by Batchelder will be very helpful in all floral decoration. The worker should always have in mind that he is composing a picture, and the result will be interesting or monotonous in the measure he responds to these principles.

Tone rhythm in flower arrangement refers more particularly to the selection of colors for various compositions or the values which exist between the background and the composition. "Rhythm means joint action or movement." Tone rhythm is gained by so considering the selection of colors, and so placing them in the composition that there will be no jarring contrasts. The colors are selected that are closely related in the spectrum scale, and so placed that there will be no marked variation nor conspicuous spots in the composition. Tone rhythm may also be gained by gradations in values between the background and the material used in the composition.

Value refers to gradations in tone from white to black. If black and white are mixed, the result will be gray, a neutral tone. A gradual gradation or movement from the high lights of the background through the intermediate values of the upper part of the composition to the deeper at the base, results in tone rhythm.

"Tone balance is the result of a selection and arrangement of contrasts in such a way that each part of a design may keep its proper place without being unduly emphasized at the expense of other parts."

Tone balance: "The even distribution of two tones that neither shall assert itself at the expense of the other is a valuable principle of design." In placing the darker flowers among the lighter in a decorative arrangement, the composition often lacks pleasing characters because of its apparent lack of stability. Balance means repose and this is obtained by so placing the darker material near the center or to so distribute it as a basal element, that there is a stability in the composition.

"Tone harmony occurs when tones sharing some common quality are used; or lacking this, the differences may be reconciled by varying the quantity of the tones used."

Tone harmony: As a rule, the less pronounced the difference of tones used, the better will be the harmony. Thus, if Hadley Roses are placed near the center or at the base of a vase arrangement, and Ophelias are above, the eye will naturally be attracted to the particular area of the Hadleys and there will be little interest in the Ophelias. On the other hand, if Ophelias are used above

TONE HARMONY
Ophelia Roses above; pink Killarney Roses below

and Killarneys below, the better will be the tone harmony. Harmony is defined as "having something in common." Better tone harmony can be obtained by using flowers of varied colors of the same species, than by using those of different species. Variations in form and texture always vary the difference in tones and when the species in a composition are too varied, tone harmony is lacking.

"Measure rhythm is a movement gained by the gradation of measures, the regular increase or decrease in the measures of lines or areas."

Measure rhythm is obtained by gradual variation in the size of the material used. A vase of fully-blown Roses or Carnations lacks measure rhythm, but when buds, half-open and fully-blown flowers are arranged so there is a gradation of areas of flowering material among the green of the foliage, interest in the composition increases. A Geranium plant covered with fully-blown umbels of flowers would be less interesting than are the ones Nature develops with minute clusters of buds just appearing above the foliage, and other clusters in varying stages of development. If we could persuade the commercial growers of Carnations to gather a few buds when he is making his daily cuttings, and if the public would be willing to buy and use a few with the fully-opened flowers, there would be more measure rhythm in decorative floral arrangements.

"Measure balance is the careful adjustment of the various forces in a composition in order to secure the same feeling of repose that is found in symmetry."

Measure balance brings the same feeling of stability in an arrangement of flowers that tone balance brings.

TONE BALANCE

Hadley and White Killarney Roses arranged with the dark flowers at the base and center of the composition. Note the fully opened dark Rose in center which gives the composition measure balance. *See page 74*

In tone balance, however, the darker flowers may be of nearly the same size as the lighter, and the balance will be brought about by the different values. To secure measure balance it is necessary to use the larger, or the

MEASURE RHYTHM
Buds, half-open and fully-blown Fuchsias. *See page 76*

more fully developed flower clusters near the center or base of the arrangement, and the smaller flowers or buds above. When it is necessary to use small flowers below or near the center of the composition, they should not be used separately nor scattered among the larger, but several sprays should be massed; for example, the placing of a mass of Forget-me-nots or Sweet Alyssum at the base of a bowl of Calendulas. The eye finds repose at the center of equilibrium. The principle of measure balance

is often neglected, not only in vase arrangement of flowers, but in the grouping of flowering plants among foliage, in stage or hall decorations. Small, individual plants are scattered among the larger, and the areas of the design are not only thrown out of proportion, but the values of the separate plants are lost.

"Measure harmony comes from the use of measures having some common unit of division; or, again, in the cutting of large measures in such a way that they will keep their proper plane in the composition."

Batchelder says that in measure harmony one should "see that the parts of a design are governed by a dominant measure." This does not mean, however, that a design must be made up of material of uniform size. Flowers of one species should dominate a floral composition, so that, to a certain extent, there is a "dominant measure." A basket of Gladioli alone is interesting; pale yellow or pink varieties interspersed with light blue Delphinium is more so. Spikes of one variety alone of uniform size and color produce monotony. A repetition of the harmonious spikes of the Gladioli in varied sizes and slightly varied colors is increasingly interesting, and when the color and size of the spikes are contrasted with the varied form and color of the Delphiniums, the harmony of the approximate size of the principal elements of the design is emphasized. A basket of Shasta Daisies varied with spikes of Speedwell, *Veronica longifolia*, is much more interesting than is an arrangement of Daisies alone. The number of Daisies used, however, should make that species dominant in the composition, but there should not be too much variation or the design loses in value and interest.

"Shape rhythm is the measure gained by the regular repetition of a unique shape; or by the inter-relation of lines and areas; or by a combination of both these expressions."

Shape rhythm in a composition of flowering material is gained by the regular repetition of a shape. This repetition requires skill, or the composition becomes monotonous and tiresome. However, many arrangements are but a varied mass of many species. In a well arranged

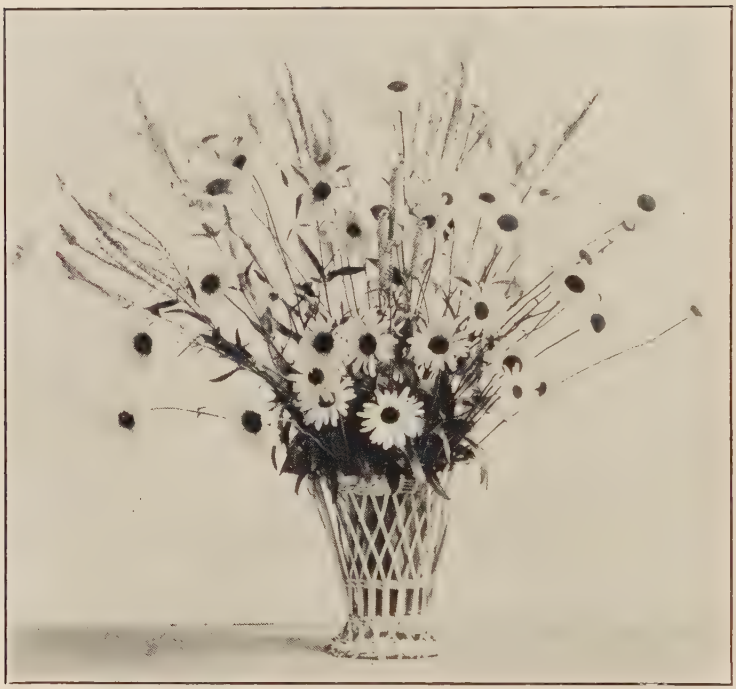
MEASURE BALANCE

The larger and more fully opened Calendulas near the base and center of the arrangement. Sweet Alyssum sprays massed at right. Shape balance is also illustrated. *See page 76*

floral design there should be order and a certain degree of regularity. The same rule applies to any vase arrangement. There must be a definite relation in the forms of the material used, and this is obtained by flowers of the same species used in repetition in an orderly and somewhat regular manner.

"Shape balance is the opposition of equal attractions in symmetry on a vertical line, or about a central point." Shape balance in a floral arrangement refers more particularly to the outline of the composition or to the relation between the flowers and the receptacle. Often it is thought that a broken general outline of a composition is interesting, but as a general rule, an arrangement possessing symmetry best pleases. Batchelder says: "Shape balance in design may be defined as symmetry, a design, or figure, or unit in which the shapes on one side are opposed by corresponding shapes on the other side. The opposition of shapes gives the simplest type of balance. The eye naturally seeks the center." In placing a flower on one side of a composition it is quite easy to place a similar flower on the other. By repeating the action the arrangement is completed in a regular, orderly, symmetrical manner. The result is pleasing to the eye with no discordant note occasioned by a broken or unbalanced line.

Often shape balance is lost by selecting too small a receptacle, or one which does not lend itself well to the particular species to be used. A vase so small at the bottom that it does not give an appearance of stability and repose when filled with flowers, is not a desirable one to



MEASURE HARMONY

Shasta Daisies comprise the dominant measure in the composition. Sprays of Speedwell give variety and add interest. *See page 79*

use. As a rule, the broader the receptacle, the better will be the apparent balance between receptacle and flowers.

"Shape harmony results from the use of shapes having some common character in lines or areas."

In floral decoration it is often necessary to use shapes which are wholly unrelated. There should, however, be shape harmony. Care should be taken to select those species for the composition, which show the nearest relation. It is difficult, however, to reconcile the differences

of unrelated shapes to each other. In certain families it is almost impossible to arrange the different varieties or types in a pleasing way. For example, the Chrysanthemum family is a large one, and represents many different forms. There is a small Pompon variety, the large quilled form, the shaggy Japanese form, and the singles. If these forms are combined in a single arrangement, much of the attractiveness of each is lost. It is better, therefore, to arrange each type in separate receptacles. Similar variations in types are also found in the Aster and Dahlia families. The Calla is exceedingly difficult to combine with other flowers. Its long stem, large size and peculiar shape either throws the design out of measure balance, shape balance, or shape harmony. It is possible, however, in some cases to reconcile differences in shape, so that harmony will be produced. The use of foliage material for the separation of unrelated shapes or the placing of the flowers so differences will be minimized, is necessary when unrelated shapes are brought together in one arrangement.

"One or two or all of these manifestations may be found in a single design. Their presence counts for unity, their absence for discord."

"It is not always possible to use shapes that are similar in character; often the designer is forced to do the best he can with unrelated shapes. Even so, harmony need not be sacrificed; it becomes necessary to 'reconcile the differences' of the various shapes employed. Here we show our skill as designers."

For years flowering material has been used as an element in design by pen and ink artists, or those working with crayons, water colors or oils. Few artists working with flowers have realized that there are definite rules for making their designs interesting. If the successful decorator will but analyze his work, he will doubtless find that he unconsciously has been observing many of the principles here noted.

Callas and Anthuriums to illustrate shape harmony. *See page 82*

CHAPTER VI

Design as a Factor in Flower Arrangement; Notan and Color

"Study of composition of line, mass and color leads to appreciation of all forms of art and of the beauty of nature." —Dow.

In the introduction to his book on "Composition," Professor Arthur Wesley Dow states that he chose the title because that word expresses the idea upon which the method presented was founded—the "putting together of lines, masses and colors to make harmony."

"Composition, building up of harmony, is the fundamental process of all the fine arts."

The element of line in flower arrangement has been quite thoroughly considered in the discussion of Japanese flower arrangement and some of the principles to be observed in massing flowers and their color factors in design were studied. It is now necessary to consider more definitely the relation which notan and color bear to interesting flower arrangements. There is probably no better illustration of the added interest which color imparts than from the use of colored and uncolored slides in the stereopticon. In the uncolored, the effect is monotonous and the audience soon loses interest in the illustrations, but the life and variety which exist in colored slides, hold the attention constantly. Color emphasizes line and form.

Certain bodies, like the sun or electric lamp, emit their own light and we speak of them as luminous bodies, but the majority of objects are rendered visible to the eye only as they reflect light which falls on them. Our gardens in the early morning are radiant with the colors they reflect from the sunlight. As evening approaches, the colors lose in intensity until the darkness renders them invisible. If, in the evening, the garden be lighted by electricity, the colors reappear but their values are different from those of the daytime, because the illumination from the electric light varies from that of the sun.

Much has been written on the subject of color and its production and it is not my purpose to discuss causes of color. Sufficient it is to say that the person arranging flowers must take material furnished by the garden, study the colors, note each peculiar quality and then arrange and combine the species so there will be harmony and the eye be pleased.

Hurst in his discussion of color* says: "The simplest color effect is produced when a single color only is employed, but such color effect varies considerably in the impression it makes upon our eyes, or, perhaps, more strictly speaking, upon our sense of color. This color sense varies very considerably in different individuals, in some being more highly developed than in others; and we find a color or combination of colors makes a different impression upon one individual than it does on another, and what may be pleasing to the one is far from harmonious to the other. In this respect the sense of color resembles the sense of sound; a combination of

*"Color," George H. Hurst. Scott, Greenwood & Co., London, England.

musical notes which would grate upon the ears of one person, whose sense of musical harmony is strongly developed, would be passed over by one whose sense of music is in but a rudimental condition."

"The impression which a color makes upon the eye depends upon several factors—first, its character, whether it be red, orange, yellow, green, blue or violet; whether it is brilliant or luminous, dull or somber. Different colors of themselves convey different impressions to the mind; yellow for instance, conveys the impression of luminosity or brightness. Blue, on the other hand, conveys the impression of coldness. Again, red conveys the impression of warmth."

"Then again, colors convey an impression of distance; thus, red and yellow always convey an appearance of nearness, while blues and greens convey an appearance of distance."

Notan, Professor Dow defines as the "dark and light," and this is given particular emphasis in "harmony building." In flower arrangement it is particularly important, for often the beauty of a composition is rendered far more effective if there be a careful spacing of material, so that contrasting light and dark tones are present. In discussing the value of flowers in art compositions, Professor Dow says: "Flowers having great variety of line and proportion are valuable as well as convenient subjects for elementary composition. Their forms and colors have furnished themes for painters and sculptors since the beginning of art, and the treatment has ranged from abstractions to extreme realism; from refinement of Lotus-derived friezes to Poppy and Rose wallpapers of

the present time. The flower may be rendered realistically, as in some Japanese design, or reduced to an abstraction as in the Greek, without in the least affecting the purpose in view; namely, the setting of floral lines into a space in a fine way, forming a line scheme on which may be played many notan-variation."

The notan of colors, or the percentage of white and black ranging in nine intensities for each tone of the primary colors from white to the full color and then to black are given by Ridgway in his "Color Standards and Nomenclature." These may also be spoken of as the nine values. As an example of these gradations in notan, that is the value from white to black in the scale of red, the following is given:

"White—100% white.
Hermosa Pink—45% white, 55% red.
Eosine Pink—22.5% white, 77.5% red.
Begonia Rose—9.5% white, 90.5% red.
Spectrum Red—100% red.
Carmine—55% red, 45% black.
Ox-blood Red—29.5% red, 70.5% black.
Victoria Lake—12.5% red, 87.5% black.
Black—0% white."

Each of the other colors is listed under definite names, in four intensities: full, approximately two-thirds, one-half and one-fourth.

Flowers exhibit a wide range of color, consequently there is much confusion in color names. In one seedsman's catalog a variety of annual flowering plants may be given under one color name, and in another catalog, the same variety may be described by a different name.

There have been many attempts to standardize color names, and among the best of the published works are "Repertoire des Colors," by Oberthur and Dunthenay, and "Color Standards and Nomenclature," by Robert Ridgway. Ridgway's book has been quite generally used in the United States and is accepted at Cornell University as a standard for student's work in flower arrangement. It is the result of many years of painstaking study by Mr. Ridgway and seems best suited for work with flowers. Were it generally adopted by publishers of plant catalogs, there would be far less confusion in color nomenclature of varieties of ornamental plants. For the benefit of those interested in the study of color in flowers, copies of Ridgway's book should be available. In many instances this is not possible; therefore, the following quotations are taken that there may be a clear understanding of the meaning of the definitions in their use in flower arrangement.

"Color.—The term of widest application being the only one which can be used to cover the entire range of chromatic manifestation; that is to say, the spectrum colors, (together with those between violet and red, not shown in the spectrum) with all their innumerable variations of luminosity, mixture, etc. In a more restricted sense, applies to the six distinct, spectrum colors (red, orange, yellow, green, blue, and violet), which are sometimes distinguished as fundamental colors or spectrum colors.

"Hue.—While often used interchangeably or synonymously with color, the term hue is more properly restricted by special application to those lying between any con-

tiguous pair of the spectrum colors (also between violet and purple and between purple and red); as an orange hue (not shade or tint, as so often incorrectly said of red), a yellow hue of orange; a greenish hue of yellow, a bluish hue of green; a violet hue of blue, etc."

"Tint.—Any color (pure or broken) weakened by high illumination or (in case of pigments) by admixture of white, or (in the case of dyes or washes) by excess of aqueous or other liquid medium; as, a deep, medium, light, pale or delicate (pallid) tint of red. The term cannot correctly be used in any other sense."

"Shade.—Any color, (pure or broken) darkened by shadow or (in the case of pigments) by admixture of black; exactly the opposite of tint; as a medium, dark, or very dark (dusky) shade of red."

"Tone.—Each step in a color scale is a tone of that color.* The term tone cannot, however, be properly applied to a step in the spectrum scale, in which each contiguous pair of the six distinct spectrum or 'fundamental' colors are connected by hues." Hence tone is exclusively applicable to the steps in a scale of a single color or hue, comprising the full color (in the center) and graduated tints and shades leading off therefrom in opposite directions or of neutral gray similarly graduated in tone from the darkest shade to the palest tint."

"Scale.—A linear series of colors showing a gradual transition from one to another, a similar series of tones of one color. The first is a *chromatic scale* (or scale of colors and hues).....; and second is a *tone* scale.....; the third kind of color scale is represented by adding pro-

*Milton Bradley—Elementary Color, p. 25. Springfield, Mass.

gressive increments of neutral gray to any color." These different scales are fully illustrated by plates in "Color Standards and Nomenclature."

"Full Color.—A color corresponding in intensity with its manifestation in the solar spectrum."

"Pure Color.—A color corresponding in purity with (or, in the case of material color, closely approximating to) one of the spectrum colors."

"Broken Color.—Any one of the spectrum colors or hues dulled or reduced in purity by admixture (in any proportion) of neutral gray, or varying relative proportions of both black and white; also produced by admixture of certain spectrum colors, as red with green, orange with blue, yellow with violet, etc. These broken colors are far more numerous in Nature than the pure spectrum colors, and include the almost infinite variations of brown, russet, citrine, olive, drab, etc. They are often called dull or neutral colors."

"Fundamental Colors.—The six psychologically distinct colors of the solar spectrum: red, orange, yellow, green, blue and violet."

"Primary Colors.—Theoretically, any of the spectrum colors which cannot be made by mixture of two other colors. According to the generally accepted Young-Helmholtz theory, the primary colors are red, green and violet; orange and yellow resulting from a mixture of red and green, and blue from a mixture of green and violet. There is considerable difference of opinion, however, as to this question, and further investigation of the subject seems to be required; at any rate, authorities fail to explain why red may be exactly reproduced (except as to

degree of luminosity) by a mixture of orange and violet, exactly as yellow results from a mixture of red and green or blue from green and violet, green being, in fact, the only spectrum color that cannot be made by mixture of other colors."

"Chroma.—Degree of freedom from white light; purity, intensity or fullness of color."

"Luminosity.—Degree of brightness or clearness. The relative luminosity of the spectrum colors is as follows: Yellow (brightest); orange-yellow; orange; greenish-yellow, yellow-green, and green; orange-red; red and blue (equal); violet-blue, blue-violet, violet."

"Warm Colors.—The colors nearest the red end of the spectrum or those of longer wave-lengths (red, orange, and yellow, and connecting hues) 'and combinations in which they predominate.' "

"Cool, or Cold Colors.—The colors nearer the violet end of the spectrum or those of shorter wave-length, especially blue and green-blue. 'But it is, perhaps, questionable whether green and violet may be termed either warm or cool.' "

"Complementary.—'As white light is the sum of all color, if we take from white light a given color, the remaining color is the complement of the given color.' When any two colors or hues which, when combined in proper proportion on the color-wheel produce, by rotation, neutral gray, these two colors each represent the complementary of the other."

"Constants of Color.—The constants of color are numbers which measure (1) the wave length, (2) the chroma, and (3) the luminosity."

In addition to the terms defined there are many others, for which the reader is referred to the chapter on "Color Definitions," on pages 23-30 of Milton Bradley's excellent and most useful book, "Elementary Color."

With these definitions clearly in mind, the student of flower arrangement is prepared to make a critical analysis of any combination of plant material.

It will be interesting to note that when there is an abundance of flowering material in the garden, there are certain color combinations which are discordant. Each species in itself may be attractive or when combined with certain hues or tones, the whole falls into accord, and the result is pleasing. It is only by a critical analysis of the color factors that discordant notes can be eliminated in the grouping of species in the flower garden.

CHAPTER VII

Design as a Factor in Flower Arrangement; Color Harmonies

In all floral decorations it is easier to arrange material if but one species is used; monotony, however, is avoided and the composition is more interesting if combinations of two or more species are made. In such combinations there must of necessity be variations in both form and color. The beauty of the composition is enhanced or decreased, depending upon the selection made of the varying types of flowers and foliage. Variations in forms are most generally those of contrast, for it is very difficult to find in flowering material, two forms in different species which are analogous. The Compositæ, such as the Daisies, Asters, Calendulas and single Chrysanthemums, furnishes many varieties similar in form. The Leguminosiæ, also, has harmonizing forms. Often the contrast in the forms of the flowers, or in the forms of the flower from that of the leaf, increases the effectiveness of both.

One writer has said that the leaf and flower of the Cyclamen is a most excellent illustration of correct design. (See page 178.) The contrast between the form of the leaf and the form of the flower is so pronounced that value is added to each. The outline of the leaf is striking. It illustrates the principle of gradation, for the curve increases gradually and at a certain ordered rate from the

nearly straight point to the full rounded base. The curve on each side of the leaf is uniform and symmetrical in character like the outline of a Greek vase. This gives shape balance. A study of the markings of the leaf reveals much of interest. The surface is decorated with a number of light spots, distributed regularly over it. Looking at it critically we find that the spots are very much alike in shape (shape harmony). If they were not, each spot would require special attention and the leaf would become uninteresting because of the confusion. The repetition of the spots in an orderly way from the smaller spots near the tip to the gradually enlarged spots at the base gives an appearance of restfulness and unity to the design. There is also variation in the intensity of the coloring (tone balance). Variety is introduced which relieves monotony, yet in no haphazard way. Much of the value of artistic flower arrangement comes from the art of so balancing our work that it never bores because of its monotony or confusion. When one studies the veining of the leaf it is found that there is an excellent illustration of the principle of radiation of line. One vein radiates beautifully from another, beginning at the prominent midrib and ending in delicate linings at the margin.

In all flower arrangements we should have color harmony. This may be harmony of contrast, harmony of analogy, complementary harmony or dominant harmony.

"Contrast of color is due to the modifications in the appearance of colors that are caused by the differences in hue, brightness and purity of adjacent or contiguous color."

"If any two colors differing in hue, are placed together their difference will be increased and each of the colors will be slightly tinged as if mixed with the complementary of the other."

The most pronounced harmony of contrast is illustrated when one of the so-called fundamental colors—red, orange, yellow, green, blue or violet—is combined with a neutral color such as gray, black or white. A vase of Hadley and White Killarney Roses would represent such a harmony. These varieties are so similar in their shape, the composition is more interesting than if flowers of different species were combined as, for example, Hadley Roses and Paperwhite Narcissi.

Complementary harmonies are less pronounced in their differences. The definition of complementary colors as given in Chapter VI, states that any two colors which by their union produce white, constitute a complementary harmony. The colors most frequently named as complementary are: red and green-blue, orange and green-blue, yellow and blue, green-yellow and violet, green and purple. Thus an arrangement of blue annual Larkspur, *Delphinium Ajacis*, and orange Calendulas would produce such a complementary harmony. Here, however, there are differences of form, but the composition does not lose in interest because of this.

Dominant and analogous harmonies are combinations which more nearly approach each other in the spectrum scale. In his excellent and most artistic book on *"The Flower Beautiful," Clarence Moores Weed describes these harmonies thus: "According to the most approved prin-

*"The Flower Beautiful," Clarence Moores Weed. Houghton, Mifflin Co., Boston and New York.

ciples of color relation, the idea of harmony in color implies a common element. Thus, in what is often called a dominant harmony, different tones of the same color are placed together, such as the arrangement of a light tint of blue with a dark shade of blue. Such harmonies are easily made with many flowers, especially Sweet Peas, Asters, Poppies and Marigolds. Somewhat similar to the dominant harmony is the analogous harmony. This is made when tones from neighboring colors on the spectrum are placed near together." The example of analogous harmony given by Professor Weed is that of red-violet Comet Asters combined with violet-red varieties of the same species.

Vivid red, yellow or blue colors are always difficult to harmonize. Often, however, it is necessary to use these colors in a so-called color scheme. The colors of the Rotary Club for example, are blue and yellow, and are often used in decorations for that organization. In the use of such brilliant colors, care should be taken to use one in a much greater proportion either as to numbers or intensity of coloring. If the two colors are used in nearly the same proportion, each color will appear to be striving for the mastery and the decorative effect will not be so agreeable. One or the other of the colors must be distinctly dominant, if there is to be a correct sense of proportion and color balance. Ward says: "One color, either in area or intensity, ought to be in excess of any other color in a good composition; this will give piquancy and character to the whole arrangement." The same principle should be observed where three or more colors are used in the composition. This is, in a way, a similar principle to

that discussed under decorative effects for halls and living rooms, in that there should be in every decoration a "point of emphasis."

Successful decorators have a natural ability to select harmonious colors in the proper proportion. There can be no hard and fast rules for selection, especially in flower arrangements. It must be made a subject of study and each decorator should try different color combinations in varying proportions and intensities to determine which are the most pleasing.

Every student of color should have, for a study of harmonious combination, a set of color slips such as may be obtained from the Milton Bradley Co., Springfield, Mass. These may be cut in strips and various combinations made, so that pleasing groups of colors may be demonstrated.

In *"Color Harmony and Contrast," Ward gives the following table of agreeable contrasts:

1. Heliotrope and light amber.
2. Violet and amber.
3. Violet and light yellowish pink.
4. Ultramarine and dark yellow-green.
5. Gray-blue and light golden ochre.
6. Plum-purple and orange amber.
7. Plum-violet and sage-green.
8. Brownish yellow and deep, warm green.
9. Dull orange and slate blue.
10. Dull indigo and dull orange.
11. Slate blue and grayish-yellow-green.
12. Claret and buff.
13. Deep blue and yellowish pink.
14. Chocolate and pea-green.

*"Color Harmony and Contrast," Ward, Chapman & Hall, London, England.

15. Maroon and warm green.
16. Black and bronze-yellow-green.
17. Deep red and medium gray.
18. Venetian red and gray-yellow-green.
19. Coral-red and turquoise.
20. Chamois and lavender.
21. Deep crimson and yellowish-green.
22. Deep golden yellow and sea-green.
23. Golden brown and olive green.
24. Pale turquoise and pale orange.
25. Deep blue and yellowish green.
26. Indigo and light olive green.

Ward suggests the following groups of three color or "triads" as affording agreeable combinations:

1. Red
   Yellow or Gold
   Blue

2. Blue, medium
   Turquoise
   Orange-yellow

3. Olive-green
   Blue, dark
   Amber, deep

.4 Orange
   Gray-blue
   Cream color

5. Orange-red
   Blue-green, dark
   Yellowish-green, dark

6. Crimson, deep
   Stone color, dark
   Greenish-yellow, darkened

7. Crimson, deep
   Leather color, light
   Blue, medium

8. Purple
   Pale orange
   Green-blue

9. Gray-blue
   Amber
   Greenish gold

10. Violet
    Orange-yellow
    Green

11. Ruby-red
    Blue-green
    Greenish-gold

12. Scarlet
    Olive-green
    Violet-blue

13. Purple
    Yellow
    Gray-green
14. Lavender
    Orange, dull
    Yellow-green
15. Venetian red, dark
    Chamois, deep
    Sea-green
16. Indigo
    Orange-red
    Greenish-yellow, deep
17. Leaf green
    Orange, pale
    Pink, pale
18. Coral red
    Ultramarine
    Orange, amber

Groups of four colors or tetrads suggested by Ward are:

1. Red
   Chamois-yellow
   Gray-green
   Bluish-green
2. Blue
   Red
   Violet, medium
   Gold
3. Crimson
   Gray-green
   Pink, (grayish)
   Straw color, deep
4. Maroon
   Olive-green
   Pale olive
   Sea-green
5. Blue
   Gold
   Blue-green
   Amber, dark
6. Violet-purple
   Amber-red
   Ultramarine
   Olive-green, dark
7. Gray, dark
   Red
   Sea-green
   Greenish-yellow
8. Indigo
   Citrine, yellow
   Gray-blue
   Olive, warm
9. Pea green
   Slate blue
   Venetian red
   Pale orange, grayish
10. Lemon-gold
    Turquoise
    Venetian-red
    Blue-green
11. Orange, pale
    Blue, dark
    Turquoise
    Warm white
12. Ultramarine
    Jasper-red
    Dull-gold
    Blue-green

The student of flower arrangement soon becomes expert in combining material varied both in form and color. The amateur will probably get more interesting results if colored flowers are combined with white. Often, however, certain color schemes are desired and the following are suggested:

Dyads

1. Coreopsis tinctoria—Orange-yellow.
   Coreopsis tinctoria—Claret-brown.
2. Coreopsis lanceolata—Lemon-chrome.
   Delphinium chinensis—Ultramarine-blue.
3. Phlox Drummondii—Carmine.
   Phlox Drummondii—Rose-pink.
4. Coreopsis lanceolata—Lemon-chrome.
   Antirrhinum majus, variety Defiance—Ochraceous-orange.
5. Anthemis tinctoria—Strontian-yellow.
   Delphinium chinensis—Ultramarine-blue.
6. Monarda fistulosa—Hortense-violet.
   Penstemon barbatus, variety Torreyi—Red.
7. Phlox Drummondii—Buff.
   Dianthus chinensis—Crimson.
8. Tulipa Gesneriana, variety rosea—Deep rose.
   Myosotis Sutton's Royal Blue—Indigo-blue.
9. Narcissus Orange Phœnix—Cadmium-yellow to lemon-chrome.
   Scilla sibirica—Indigo-blue.
10. Lythrum superbum—Phlox-purple.
    Antirrhinum majus—Pale lemon-yellow.
11. Salpiglossis sinuata—Maroon.
    Salpiglossis sinuata—Cadmium-yellow.
12. Cosmos bipinnatus—Mallow-pink.
    Limonium (Statice) Bonduellii—Pale lemon-yellow.

Triads

1. Coreopsis tinctoria—Orange-yellow.
   Coreopsis tinctoria—Claret-brown.
   Delphinium chinensis—Ultramarine-blue.

2. Phlox Drummondii—Buff.
   Dianthus chinensis—Carmine.
   Campanula carpatica—Blue-violet.

3. Coreopsis lanceolata—Lemon-chrome.
   Veronica longifolia—Gentian-blue.
   Phlox Drummondii—Rose.

4. Delphinium chinensis—Ultramarine-blue.
   Eryngium amethystinum—Silver gray-blue.
   Foliage of Eryngium amethystinum—Deep glaucous-gray.

5. Antirrhinum majus, variety Defiance—Ochraceous-orange.
   Antirrhinum majus, variety Nelrose—Eosine-pink.
   Campanula carpatica—Blue-violet.

6. Anthemis tinctoria—Strontian-yellow.
   Campanula carpatica—Blue-violet.
   Eryngium amethystinum—Silvery gray-blue.

7. Phlox Drummondii—Rose-pink.
   Verbena hybrida—Maroon.
   Delphinium chinensis—Ultramarine-blue.

8. Shasta Daisies—White, yellow center.
   Echinacea purpurea—Indian Lake.
   Coreopsis lanceolata—Lemon-chrome.

9. Helianthus divaricatus—Light-cadmium.
   Echinacea purpurea—Indian Lake.
   Echinops Ritro—Gray-blue.

Tetrads

1. Hosta (Funkia) undulata—Pale Hortense-blue
   Gypsophila perfoliata—Hermosa-pink.
   Platycodon grandiflora—Violet-ultramarine.
   Phlox Drummondii—Carmine.

2. Helianthus divaricatus—Light cadmium.
   Echinacea purpurea—Indian Lake.
   Echinops Ritro—Gray-blue.
   Eryngium amethystinum—Silvery gray-blue.

3. Cosmos bipinnatus, variety Lady Lenox—Mallow-pink.
   Shasta Daisies—White with lemon-yellow center.
   Coreopsis lanceolata—Lemon-chrome.
   Gypsophila perfoliata—Hermosa-pink

In each group some tone of green may be used. The particular tone for each combination may be suggested by the natural foliage of some member of the group, for often the interest in a composition is heightened by selecting just the right color of foliage.

In the use of both flowers and foliage it must be remembered that the texture of the petals or leaves influences the color effect to a marked degree. Some are smooth and shining, reflecting the light, and thus appearing brighter and with a greater degree of luminosity. When the petals or leaves are velvety, quite a different intensity is produced, even if the colors, in respect to the spectrum scale, are similar to the smooth ones. The use of flowers of a velvety texture, especially for vase arrangements or table decorations, if used in natural light, are very rich and pleasing; under artificial light they are less so.

Students of color effects in flower arrangement will find the Taylor Color Harmony Chart* very helpful in creating distinctive combinations. The Taylor System of Color Harmony is a visible method of combining colors easily and correctly. It was named for Henry Fitch Taylor, its originator, and one of America's well-known artists. With the use of the chart its publishers have determined and printed the following lists which may be helpful:

Red (pink, rose, mahogany, garnet, maroon, etc., belong to the family of red).—Amaryllis, Anemone, Arbutus (Epigæa), Balsam (Impatiens), Calceolaria, Camellia, Cineraria, Cockscomb, Cyclamen, Gaillardia, Geranium, Transvaal Daisy (Gerbera), Heather (Erica), Hyacinth, Lantana, Laurel (Kalmia), Lupine, Poppy, Rose, Schizanthus, Stock, Sweet Pea, Tulip.

Red-Orange (salmon, peach, scarlet, belong to the family of red-orange).—Amaryllis, Cyclamen, colored Freesia (Freesia hybrida), Geranium, Gerbera, Gladiolus, Impatiens, Lupine, Pansy, Poppy, Rose, Snapdragon, Stock, Tritoma, Tulip.

Orange.—Calendula, Gerbera, Gladiolus, Iris, Lantana, Lily, Tritoma, Marigold, Nasturtium, Snapdragon.

Orange-Yellow.—Calendula, Daffodil, Iris, Jonquil, Lily, Nasturtium, Rose, Schizanthus, Tritoma, Tulip.

Yellow.—Calendula, Calceolaria, Carnation, Freesia, Gaillardia, Gerbera, Gladiolus, Hyacinth, Iris, Lily, Lupine, Nasturtium, Orchid (Oncidium), Pansy, Primrose, Polyanthus (Primula), Rose, Schizanthus, Snapdragon, Stock, Sweet Pea, Tansy, Tulip.

*Taylor System of Color Harmony, Inc., 425 Fifth Ave., New York City.

Yellow-Green.—Mignonette, Orchid (Cymbidium).

Green.—No color problem.

Green-Blue (Turquoise).—Browallia, Forget-me-not.

Blue.—Ageratum, Bluebell (Campanula), Cineraria, Forget-me-not, Hyacinth, Hydrangea, Iris, Larkspur, Lobelia, Lupine, Polyanthus, Poppy, Stock, Tulip.

Blue-Violet.—Anemone, Bluebell (Campanula), Gentian, Heliotrope, Hyacinth, Iris, Larkspur, Periwinkle.

Violet.—Sweet Pea, Anemone, Cineraria, Cyclamen, Gerbera, Heather (Erica), Hyacinth, Hydrangea, Iris, Lupine, Pansy, Polyanthus, Poppy, Primrose, Schizanthus, Stock, Sweet Pea, Trillium, Violet.

Violet-Red (Magenta).—Anemone, Azalea, Begonia, Cineraria, Cyclamen, Gerbera, Gladiolus, Heather, Hydrangea, Orchid (Cattleya), Pansy, Petunia, American Beauty Rose, Rambler Rose, Schizanthus, Stock, Sweet Pea, Tritoma, Tulip.

The use of colors for different degrees of illumination should be studied carefully. Some species seem adapted especially for the darker corners of the living room, and if placed in strong light or in artificial light, their value is diminished. Blue and purple should be avoided for evening decorations, as pale blue loses in its intensity under artificial light and dark blue becomes almost black. I once had occasion to decorate for an evening banquet where it was requested that the color scheme be the colors of the organization, pale blue and pink, and that Forget-me-nots be used. The request was complied with, but the effect was not pleasing, for in the artificial light, the blue of the Forget-me-nots became indiscernible. If

deep blue Cinerarias be used as a hall decoration for an evening function, they are not noticed in the artificial light because of their increased somberness. Yellow also loses in intensity but this is often an advantage, for many of the deeper shades lose their harshness and blend well with the general scheme of the decoration. Many varieties of Helianthus have fine, decorative value because of their large size, but they are somewhat coarse for small rooms and particularly intense in their colorings. Under artificial light and in a large hall they are beautiful. Pink, especially the deeper shades, also rose and red colorings, are attractive for evening color schemes.

One of the principal factors to be observed in successful decoration is that "the setting has to do with the value of the composition." As has been stated, certain combinations and species are most effective in the high lights of the window, while others lose their value when so placed. There are certain backgrounds which increase the intensity of the coloration and others which reduce it. One should study carefully the location which will bring out best all the value of the flower arrangement. The effect of adjacent draperies or other interior decorations should also be studied. I have been called upon frequently to decorate a stage where the curtains are deep red. In themselves they are very rich and effective as the wall decorations are a gray notan of high value with trimmings of gold, but the colors of plant material which should be used with such a setting is limited and the selection of the color scheme requires careful study. A reception room decorated in blue and gold presents quite another problem, as does one with old-rose draperies.

Ward in "Color Harmony and Contrast" states that the following relations exist when certain backgrounds are used for different colors. The plant material listed in the left column may be used to note the relations.

Alphonse Ricard Geraniums

1. Red.—Red on a white ground appears darker, purer, and more intense.

2. Red on a pale gray becomes brighter but less intense.

3. Red on dark gray brighter still but loses in saturation.

4. Red on black, very bright and luminous, as if yellow were added to it; the combination of red with all the above grounds is very good.

Genistas

5. Yellow.—Yellow on white ground, slightly dull, having a tinge of greenish-brown, is deep in tone, but loses much in brightness; the combination is good.

6. Yellow on light gray is improved in brightness, the cold tone of the gray gives the yellow a warmer appearance.

7. Yellow on dark gray is brighter still and the combination of the above two is excellent.

8. Yellow on black becomes very brilliant and rich, but paler and offers a stronger contrast than any color with black; this is partly accounted for by the black becoming deeper in hue, by having a tinge of blue, the complementary of yellow, added to it; the combination is very pleasing.

Asparagus plumosus

9. Green.—Green on white is more saturated and deepened in tone; it accords well with white.
10. Green on light gray tends to become slightly yellowish, but is of a deep tone.
11. Green on dark gray becomes brighter but the gray appears slightly reddish.
12. Green on black is much paler, but brighter; the black is degraded as it acquires, by contrast with green, a rusty appearance.

Delphiniums

13. Blue.—Blue on white becomes dark and rich; if anything it inclines more to violet than to green; the combination is good.
14. Blue on light gray is slightly more luminous, but the gray by contrast has a dull, yellowish tint; the combination is fairly good.
15. Blue on dark gray is brighter, but the gray is more of a rusty hue.
16. Blue on black is more luminous, but the black by contrast is inclined to olive; light blues on black appear very much lighter, and dull blues appear more intense in hue; the combination is not good.

Foliage of Carnations or Eringium amethystinum

17. Blue-green.—Blue-green on white is darker and greener in hue, it accords well with white.
18. Blue-green on light gray is slightly dull in hue; the combination is not so good as on white, especially when both are nearly equal in strength of tone.
19. Blue-green on dark gray becomes more bluish and brighter and the combination is improved.
20. Blue-green on black is very luminous and inclines to blue; the combination is cold.

Calendulas

21. Orange.—Orange on a white ground becomes darker and redder; in the case of pale orange and white, the former appears more intense in hue and the combination is good.
22. Orange on light gray appears more yellow and consequently lighter.
23. Orange on dark gray becomes still yellower and brighter, and is a good combination.
24. Orange on black becomes very luminous and in combination is very harmonious.

English Violets

25. Violet.—Violet on a white ground becomes very deep by contrast; medium and light tints of violet give good combinations with white.
26. Violet on light gray becomes lighter and is more purplish; the combination is pleasant.
27. Violet on dark gray is lighter still, and inclines still more to purple.
28. Violet on black does not give much contrast, tones of both are more equalized, but the violet inclines to purple.

Petunias or Cinerarias

29. Purple.—Purple on white becomes darker and inclines strongly to violet; light tints of purple afford good combinations with white.
30. Purple on light gray becomes brighter, the combination is good, the gray tends to sage-green.
31. Purple on dark gray, the gray becomes slightly greenish; the combination is fairly good.
32. Purple on black, the black loses its intensity; the combination is not good when the colors are used alone, but if in the case of purple and black, and also violet and black, small quantities of pure yellow or orange were introduced, the arrangement would be excellent.

In the table just given, modification of colors in contrast with white, gray and black were used. If the student of flower arrangement will place each combination against colored backgrounds, quite varied results will be noticed. The texture of the material used will also vary the color effects. All of these factors must be studied in placing flowers in the home if one is to obtain the most artistic effects.

CHAPTER VIII

Church, Hall or Reception Room Decorations

The purpose of all ornamentation is to add interest. A church, hall or reception room decoration is to relieve the bareness of the interior and add a spirit of cheerfulness to the occasion. Flowering and foliage plants furnish an attractive setting to public functions which can be obtained in no other way.

One of the first considerations in any decorative work is the comfort and pleasure of the principals of the occasion. Interest will not be added if the entertainers or the audience are rendered uncomfortable in any way. The plants should be arranged so as not to interfere with the freedom of movement or the stage presence of the artists. The choice of flowering material should be considered with great care. Some vocal soloists believe that the quality of tone is affected by flowering plants of strong perfume, especially Easter Lilies. One noted pianist refused to make his appearance on the stage until all the ferns banked near the piano had been removed. Tones radiate from all parts of the piano, even from beneath, and anything which would interfere with the purity of tone would, of course, be objectionable. An orchestra dislikes to be crowded behind a screen of palms or other plants where foliage interferes with the freedom of movement.

It is equally important that nothing interfere with the pleasure of the audience. When one has paid a good

WEDDING DECORATION

The pulpits on either side of the altar are banked with palms, ferns and Melior Begonias. The choir rail at left is covered with Southern Smilax with sprays of Mme. Butterfly Roses attached. The center is roped with Smilax, caught at the pews with sprays of Mme. Butterfly Roses tied with white satin ribbon. Candles furnish the only illumination for the ceremony

price for a seat, he does not like to have his view of the performer shut off by plant material. For this reason it is necessary to consider the effect of the decoration from all points of the hall. Ferns, no matter how low, should not be arranged at the front of the stage if they will in any way interfere with the view of those in the front seats. Groupings of plants and flowers at the side of the stage should be placed back far enough so as not to screen the artists from the audience at the extreme right or left of the hall. If the decoration be in a church, or for a lecture platform, the speaker dislikes to have any plant material on the desk to interfere with his freedom of movement.

A second principle to be considered is that of appropriateness. There are times when the occasion demands but little in the way of plant material. When the permanent interior decorations are rich and elaborate, additional decorative effects with plant material seem to detract rather than add to the interest. I have in mind a chapel with rich, stained glass windows, wall decorations of inlaid mosaic and ceiling with elaborate frescoing. Additional decorations have to be selected most carefully, both as to amount and color. A few large, finely shaped palms add dignity to the interior and small groups of Easter Lilies give a richness to the setting. Large masses of palms, or the use of many species of flowers, cheapens the effect.

On the other hand, a bare interior with no wall decorations, may be transformed into a bower of beauty by the use of carefully selected material. If evergreen trees are abundant, one or two large Cedars, a few Hemlocks, Pines or Spruces give an appropriate setting which cannot

be excelled by tropical foliage from the greenhouses. Personally I care little for heavy festoons of Laurel or Ground Pine. Large branches of evergreens, or even branches freshly gathered from deciduous trees, especially those with the Fall coloring, give more natural effects. There are, however, occasions when the festooning is very effective. Recently in a church decoration for Christmas, heavy festoons of Hemlock were draped gracefully over the front of the organ and the choir rail. A large star of Hemlock and tinsel furnished the "point of emphasis." Where the festooning was fastened to projecting corners and in the open doorways balls of Hemlock were suspended and over the doors were Hemlock wreaths. A few artificial Poinsettias, placed where the festooning was caught, gave a touch of color in keeping with the Christmas season. Natural Poinsettias were banked in front of the pulpit. Dwarf Cedar trees on either side gave the finishing touches to a natural decoration, symbolic of the rustic setting of the birth of the Christ child.

Palms or tropical ferns have much decorative value in large halls and in churches where the permanent decorations are rich and costly. Also, for such decorations, large sprays of the so-called Southern Smilax are most effective. The Smilax comes from various sections of the Southern States and can be purchased from any local florist, provided the order is placed early enough so the material can be shipped while fresh.

Another principle to be studied carefully is that of proportion, first between the size of the room and of the decoration, and then of the size of the individual flowers

used. Large churches and halls demand that the whole decorative scheme be on an elaborate scale. On the other hand, a small hall is frequently over-decorated. If the room be a large one, a cheap effect is produced if too little decorative material is used; in such an instance it is better to attempt no decorative work than to have it appear unfinished. A picture is to be produced and the effect is not pleasing if there is not sufficient plant growth to furnish pleasing proportions.

The size of the material used is also important. For a large hall tall palms and flowers of large size are absolutely necessary. If tropical foliage is not used, the native material should be of large size. An auditorium that will seat two thousand people demands that the largest flowers obtainable be used. Large flowered Chrysanthemums Lilies, Peonies, Poinsettias or showy potted plants like Genistas, Cinerarias or pans of Tulips, Narcissi or Hyacinths make the best effect. Even with the use of these large flowering plants, one is surprised at their minute appearance from the rear of the room. Often it is necessary to mass a number of individual flowers that the desired effect may be obtained. Baskets of flowering plants may be made up which give larger effects and bring the whole decoration into proportion with the size of the room.

If the decoration is for an evening event, the size of the material is apparently diminished under artificial light and especially so with certain colors.

Amateurs are quite likely to err in the selection of material for use in a large room. Small flowered or fruited material which is particularly attractive in small living

rooms usually is not suited for a church. Also it takes a long time to arrange small material, and when a large decoration is being set up, speed is an important factor. For a spacious hall, large sprays of climbing or pillar Roses; Queen Anne's Lace, *Daucus Carota;* Golden Rod, *Solidago*, various species; Fall Asters, *Aster*, various species; large branches of *Spiræa Vanhouttei,* Golden Bell, *Forsythia viridissima,* or Clematis, *Clematis virginiana*, are most attractive.

For the best decorative results, the designer should make first a mental picture of the desired effect. All the factors which contribute to the making of a successful portrait or painting should be considered. The arrangement of the material for what the landscape artist would call the "sky line," is particularly important. As a rule, a gradation of outline in the arrangement of palms or other foliage material is the most pleasing. This line of gradation may be in two directions; that is, from the highest point of the decoration to the right or left, or it may be to the front. Abrupt indentations or too broken a "sky line" are seldom pleasing in indoor groups of ornamental plants. If the decoration be for a concert where one or two artists are to appear, the plant material should be grouped so there will be the proper degree of balance. This does not mean that the group of plants on one side of the stage must be of exactly the same size as the group on the other side. Often monotony is avoided if they vary. A piano or other article of furniture may be a factor to be considered in the apparent size of the group. It requires careful judgment and an artist's touch to properly adjust the plants in a well balanced arrangement.

The spacing of material is very important in a decoration. The plants should not be spaced so far apart that there will be an appearance of too little material used, neither should they be too crowded. One designer will get a very pleasing effect with comparatively little material while another will use nearly twice the amount with no better results. When professional decorators are renting palms and ferns at dozen rates, they naturally do not limit the number.

In every decoration there should be at least one particular point of emphasis. As a rule, the designer likes to have this so placed that it will attract the attention as soon as a person enters the room. First impressions usually are lasting. This point of emphasis may be a foliage plant of striking outline or foliage characters; it may be a group of one particular species of flowers, or an attractive plant basket. If the decoration be a large one, and especially if there are several entrances to the auditorium, there may be several points of emphasis, but all should be so placed that there will be a hamronious grouping in the whole decoration.

When using flowering material among foliage, it is well to arrange first all the foliage so the general plan of the decoration is apparent. As a rule, it is preferable to bring the flowering material into quite well defined groups rather than to scatter it promiscuously among the foliage plants. Care should be taken to avoid a dotted appearance and to prevent monotony the groups should be somewhat irregularly spaced. The groups however, should not be too compact. For example, several clusters of Peonies of varying sizes are much more effective than

is one large cluster. I would suggest that the receptacles first be placed where desired among the foliage plants, then the flowers arranged one by one in them. This makes possible a more natural appearance.

It is always well to have a color scheme in every decoration. Too much variation in color cheapens the effect and detracts from the interest. The effect is most pleasing when one, or at most two, colors predominate in a decoration. In selecting a color scheme several factors should be considered. The quality of the color is very important. Decorations are placed usually in the daytime and if they are to be viewed in the evening under artificial light, the effect may be very different. For example, yellow loses in its intensity under artificial light and becomes almost white, while blues and lavenders are hardly noticeable. Cinerarias, beautiful for an afternoon decoration, are valueless in the evening.

Another factor to be studied in the selection of a color scheme is that it should harmonize with the permanent, interior decorations, such as the color of the woodwork, the wall tints or any curtains or draperies. For example, if the decorations are to be placed against red draperies, the colors should be such as will not clash in the color combinations. If pink Begonias are used they should be placed so as not to come directly against the red draperies. A bank of green palms or ferns may form a screen between the Begonias and the curtains and the effect be less jarring.

The Japanese are very particular that all plant material used in their flower arrangements be in accord with the season of the year. This is quite possible in America and very appropriate decorations result. In the early

An Easter Church Decoration

The choir rail was banked with Genistas; bank of Easter Lilies in front of main aisle furnished the "point of emphasis"; banks of Hydrangeas and Tausendschoen Roses in front of reading desk and pulpit were secondary; Palms furnished the background

Fall there is an abundance of showy wild flowers and Autumn foliage colorings; later Chrysanthemums predominate. For Christmas, Cedar trees, Hemlock balls and wreaths with Poinsettias give character to a decoration. At Easter Lilies typify the resurrection, and later Spring flowering bulbs in varied colors lend a brightness to a decoration that coincides with the Springtime spirit.

In decorating a reception room where many guests are to be received standing, the decorations should be placed high or their effect will be lost when the guests have assembled. Few, if any, decorations should be placed on the floor, but mantels may be banked and vases of cut flowers placed on articles of furniture with excellent effects.

Every decoration should be executed carefully and finished thoroughly. Nothing detracts more from the beauty and interest than careless arrangement and unsightly receptacles or containers. Palms must of necessity be in earthen pots or wooden tubs which are nor ornamental, but a careful designer will conceal them in some way. Some use waterproof crêpe paper, but this gives an artificial character to the decoration, and a covering of some native green foliage is much to be preferred. If Hemlock boughs are placed so that not only the pots are covered but the floor areas between the pots, as well, a natural effect is obtained which makes the decoration quite like a garden. Field Asparagus makes an excellent covering for the pots, as do also sterile fronds of coarse Ferns, as the Interrupted Fern, *Osmunda Claytoniana*, the Cinnamon Fern, *Osmunda cinnamomea* and the Ostrich Fern, *Onoclea Struthiopteris*.

When a decoration is completed it should bring to

the designer such a sense of satisfaction that he will not desire to change a line, move a palm or a group of flowers. There should be no discordant note in the harmony of the entire arrangement. Of course, individual tastes differ and what pleases one person may not please another. Consequently, it is often helpful if two or three persons can work in unison in setting up a decoration. When finished the decorated areas should be viewed from different angles to make sure that all is complete in every detail.

DINNER TABLE DECORATION FOR ELDERLY LADIES
Lavender and white Sweet Peas. Colonial bouquets of same with sprays of Lavender. Lavender candles. *See page 124*

CHAPTER IX

Table Decorations

There is no place in the home where flowers are more welcome than in the dining room. One writer has said that nothing is more helpful than flowers in making daily meals a means of eating to live, rather than living to eat, a transforming of the physical into the æsthetic feast. Certain it is that when one comes into the breakfast room and finds it cheery with flowers, his mental mood responds and he is prepared pleasantly for the duties of the day. Flowers give added pleasure to every meal and the spirit of cheerfulness which they impart aids digestion as well.

For convenience of discussion we can classify our various meals into distinct types.

(a) Breakfast.

(b) Luncheon——Simple luncheon.
—Buffet luncheon.

(c) Dinner——Simple home dinner.
—Elaborate formal dinner.

(d) Banquets.

(a) *A Breakfast Decoration*

In most instances the more simple the decoration, the better it will please. This is true particularly for the breakfast table. The decoration for a luncheon or a dinner may be more elaborate, but there is no time of the day when a simple arrangement of flowers of delicate

colors, light and airy in form, gives more pleasure than at the morning meal. Nothing can add more cheer to a breakfast than an arrangement of single Trumpet Daffodils, Poet's Narcissi or Pansies. Heavier flowers with intense colorings are not in keeping with the spirit of the morning meal. Among wild flowers, Violets, Butter and Eggs, *Linaria vulgaris*, False Mitrewort, *Tiarella cordifolia*, and the Wild Columbine, *Aquilegia canadensis*, are excellent for the breakfast table.

Flowers for the dining room table should never have a strong perfume, as certain odors are extremely offensive to some people. I dislike the odor of perennial Phlox indoors and vividly recall a luncheon where their presence on the table marred the pleasure of the meal.

(b) *Luncheons*

1. *Simple Luncheon*

Flowers suitable for the breakfast table are also appropriate for a simple, home luncheon and, if desired, flowers of deeper colors may be used. A definite color scheme may be worked out in an attractive manner. This is particularly pleasing if the luncheon is for a special occasion. I recall a very pleasing decoration for an old ladies' luncheon. The centerpiece was of white and lavender Sweet Peas, with the green foliage and tendrils of the vines. Each guest had a colonial bouquet, also of lavender and white, with sprays of garden lavender for foliage, and tied with narrow lavender ribbon. A similar decoration might be used for a dinner, with tall lavender candles placed on each table. It should be remembered, however, that lavender loses its intensity under artificial

Dinner table decoration of Calanthe Veitchii and Maidenhair Ferns

light and consequently more lavender, or of a deeper shade, must be used, to give the desired effect. Luncheon decorations in yellow or pink are always attractive.

2. *Buffet Luncheon*

For buffet luncheons the decorations may be massive and striking. As the guests are served standing and the tables are viewed from one side only, this factor may be considered in the arrangement. One large bouquet may be placed in the center of the table and smaller ones about it. It is permissible to place flowers or ferns directly on the cloth, and Smilax or other green may be festooned along the sides of the table. Similar decorations may be arranged for a large tea where ladies pour from both ends of the table, but for such an occasion the flowers should be arranged so they will be attractive from every point of view. For a decoration of this nature, it is possible and very effective to adopt a color scheme, having the flowers harmonize with the wall decoration of the room, the ices and confectionery. A decoration of orange Calendulas with a few blue Delphiniums to give height to the design, with orange ice, yellow mints and yellow icing on the cakes, is very effective and more so if the draperies in the room be gold or blue.

(c) *Dinners*

An important factor, which always should be considered in a table decoration, is that there should be nothing to interfere with the pleasure or sociability of the guests. The centerpiece should not be too high nor so heavy that the guests cannot see each other easily. As a rule, no decoration should be over fifteen inches above the

Dutch Luncheon Table Decoration

Wooden shoes filled with Dutch Hyacinths. Favors of china Dutch shoes filled with Cecile Brunner Roses. Dutch china and cloth

Table decoration of pink Helipterums

table unless a few fine sprays be inserted to give the arrangement a better balance or a more graceful effect. In a large room, and with a large table, the decorations may be carried higher. There may be a low bank at the base of the decoration, then a slender glass or silver receptacle may hold a high arrangement, the flowers of which should not be nearer the table than twenty-four inches. An arrangement of such a character cannot interfere with the pleasure of the guests.

Another important factor is that the flowers should not interfere with the table service. It is better not to have flowers arranged loosely on the cloth nor to have them radiate far from the centerpiece. If strands of Smilax radiate to the edge of the table they often interfere with serving the guests or they may be a source of annoyance to the diners. Under no condition should there be flower decorations attached to the cloth at the sides of the table, if guests are to be seated. As the flowers are to be viewed at close range, there should be the greatest care exercised in their arrangement, with no crudities nor apparent haste shown.

The receptacle should be selected with a view to both form and character of material. First of all it should conform to the shape of the table; if round or oblong, the receptacle should be of similar shape, and as low and inconspicuous as possible. As a rule, a glass or silver receptacle harmonizes better with the cloth and articles of table service than does pottery. Low, white wicker baskets or baskets colored to harmonize well with the flowers are effective. If the arrangement is to be carried high, a narrow silver vase or one of thin glass makes a

rich receptacle in keeping with other features of the dinner. Sometimes a thin, strong rod of wood or metal, about too and one-half feet high, is placed in a low bank of flowers on the table and this supports the base of a metal receptacle in which other flowers are arranged, well above the line of vision. For an elaborate dinner, the base may be made of flowers of large size and intense coloring, such as Roses or Cattleyas, to give a well balanced appearance, and the upper receptacle may be filled with spray orchids, like Oncidiums or Odontoglossums, sprays of Acacias or other light, airy species. The supporting rod may be wound lightly with Smilax or other green in which a few light sprays of flowers may be inserted, if desired, just before the dinner.

(d) *Banquets*

Decorations for banquets are usually the most elaborate. The speakers' table is so placed that the speakers may easily be seen and heard from all the other tables. A "T" arrangement is a very common one, with the toastmaster seated at the center of the cross line of the "T," and the other speakers at his right and left. This provides space for the decorations in front of the principal speaker where they will not interfere with the service of other guests. Naturally the decorations in front of the toastmaster will be the most elaborate or the "point of emphasis." If the tables can be arranged so that this "point of emphasis" first greets the eyes of the guests as they enter the banquet room, the effect will influence the whole decoration, and first impressions are the lasting ones.

Table decoration of Sweet Peas

If more tables are needed they may be placed parallel with the standard of the "T."

A hollow square is also a good arrangement, the tables being placed around the four sides of the room. This permits of a low bank of flowering or foliage plants being arranged in the center of the square, forming a decorative feature for the room. This bank should not be high enough to screen the guests at the different tables. For a large banquet it is necessary to use flowers of considerable size if the best effects are to be obtained. At a recent university function tables were decorated for the entertainment of five thousand people. Fifty tables, each seating one hundred, were used by the caterers. The building was a large armory. Fortunately, it was at the season of the year when Peonies were available and they were used with excellent decorative effects. Not only were the tables attractive to the diners, but the effect was most pleasing from the galleries where many, not present at the dinner, listened to the speaking which followed the banquet.

For large banquets potted plants may be used on the tables, but as a rule, they are heavy and less attractive than are cut flowers. I attended one banquet where the so-called Boston ferns were used on the tables. To add color to the occasion, Carnations had been wired to green sticks and inserted in each pot of ferns. The effect may have been decorative but it was far from realistic.

Interest is added to table decorations if they are appropriate for the season of the year. For example, a low, plain, glass receptacle or a brown wicker hamper filled with well-fruited Japanese Barberries and small, yellow Chrysanthemums, with perhaps a few sprays of attrac-

tively fruited Snowberries, *Symphoricarpos racemosus*, makes a fine centerpiece for a Thanksgiving dinner. Banked about the receptacle may be various fruits, candies and nuts. For Christmas, a low pan of Poinsettias and small ferns, with the pan banked with Holly, is very attractive and appropriate. For St. Valentine's Day, a low, heart-shaped, wicker basket may be filled with Forget-me-nots or Bleeding Hearts, *Dicentra spectabilis*, which have been forced into bloom by the florists, or a heart-shaped receptacle with red Carnations may be employed.

In arranging table decorations it should be remembered that there is no background for the flowers; hence, it is necessary to select species of pronounced form or outline, and to use foliage generously to emphasize the beauty of the individual flowers. As has been stated in a previous chapter, no green material so nearly corresponds and harmonizes with the flowers as that of the same species. The desired foliage, however, is often difficult to obtain, especially with such flowers as Carnations, for the florist sacrifices a flower each time he cuts a spray of foliage. The long, bare stems require some green and when its own blue-green foliage is not to be had, *Asparagus plumosus* or *Asparagus Sprengeri* is most commonly used; but the pronounced differences in the shades of green, together with their drooping character, make them far from ideal. With other species they are excellent, especially the fine, interesting foliage of *Asparagus plumosus*.

It is not easy to select just the right foliage and flowers to use together. Some have that happy faculty and it is the secret of much of their success in floral decorations.

CHAPTER X

Flowers for Personal Adornment

The preceding chapters have considered the principles of flower arrangement more particularly in their application to the home. The remaining chapters consider them from the viewpoint of their use in the retail flower store, but certain factors may be used in the home as well. For example, a funeral spray can be made just as attractively from the flowers grown in one's own garden as from those bought from the florist. It is hoped that all may be of value, both to the retail florist and in the home, for the principles of harmony of line, form, notan and color, are just as important in the composition of bouquets or formal designs, as in any other form of flower arrangement.

In the foreword of his excellent book, "The Manual of Floral Designing," W. Cleaver Harry says: "Experience is a good teacher; but experience alone, without a text-book, makes a slow, tedious journey. After several years of store work, filled with glaring blunders and much hard labor, I began to realize that the arranging of cut flowers and floral designs is an art; that the knowledge concerning it is based on method and principle; furthermore, that an understanding of these principles would enable a man to do better and quicker work, to overcome obstacles and direct the work of others; in a word, help him to become more valuable—an artist, a manager."

Within the last few years, retail flower shops have

paid far more attention to the arranging of bouquets artistically.

Bouquets may be classed according to their character into the following sections:

(a) Corsage bouquets to be worn by ladies for a public function.

(b) Colonial bouquets, usually to be carried in the hand.

(c) Bridal bouquets: (1) Formal, (2) Shower, (3) Arm.

(d) Boutonnières.

(a) *Corsage Bouquets to Be Worn by Ladies for a Social Function*

In the retail trade, corsages are one of the most profitable items of the business. They utilize the short-stemmed flowers and but few are necessary. They should, however, be of the finest quality and perfectly fresh.

Several factors enter into the selection of flowers for the corsage. The first is that of color, for the flowers should harmonize with the gown with which they are to be worn.

The size of the corsage, whether large or small, depends upon the size of the person who is to wear it. It should never be so large as to be troublesome to the wearer, and there should be the right proportion of foliage, flowers and ribbon. Too much foliage detracts from the value and too much ribbon makes it heavy. The flowers should be the principal element, and in selecting them a combination of two species is the most interesting as, for example, a Rose inserted in the center of a bunch of violets. Mrs.

Aaron Ward Roses with Lilies of the Valley or Roman Hyacinths, also Cattleyas and Lilies of the Valley are rich combinations. The varying form and color combinations increase the value of each. The colors should be selected as to color harmonies on the principles discussed in Chapter VII. The color of the ribbon may be that of analogy or of contrast, and in colors which harmonize with the color of the flowers of the principal varieties, as for example, Ophelia Roses, Ward Roses, Cattleyas, Violets and the like. It may be purchased by the piece or tied in bows, and the width usually used is about one inch.

As short a time as possible should intervene between the making and the wearing of the corsage, for the flowers being out of water, will wither quickly. This is especially true of yellow Daisies, Marguerites and Lilies of the Valley.

In making the corsage it is best not to wire some flowers, but the use of wire seems to be an advantage in most cases. It holds the flowers in place and they are less easily crushed or broken. If wire is used it should be hidden in the making. If Roses are to be used, the thorns should be removed, and No. 22 twelve-inch wire run through the base of the petals to hold the flower to the calyx; take one or two perfectly formed leaves, and with another wire attach them firmly to the base of the calyx. This helps to conceal the first wire. Flowers other than Roses are wired by the use of No. 22 twelve-inch wire used in a similar way to that which held the Rose leaves near the base of the calyx. Lilies of the Valley, Roman Hyacinths and usually Sweet Peas need to be wired.

In putting the corsage together, the same principles should be observed as in arranging any bouquet. It should be a compact yet not crowded arrangement. As a rule, the large, fully-blown and brilliantly colored flowers should be near the center and at the base of the corsage, and the smaller species or buds above. A bow of ribbon at the base helps to give the corsage a better proportion. In making a corsage, take a few sprays of Asparagus plumosus or Maidenhair fern in the left hand. If they are wired they form a stronger support for the flowers. The finer flowers are next placed over the ferns so as to form the general outline of the corsage. Delicate sprays of Maidenhair or plumosus may be placed between the flowers to cover the wires, if they have been used, and also help to elevate the area for the larger flowers which are next put in position, and the base finished with one or two nice sprays of Maidenhair. The Farleyense fern makes a rich, delicate foliage effect for the base of the corsage. The stems are then wound with silkaline to hold all the material in place. If the corsage can be placed with the stems in water for a short time after making, the tissue becomes full of water and the flowers revive. When taken out, the surplus water should be absorbed by a cloth and the stems wrapped neatly and evenly in green tinfoil. The method suggested by Harry is very satisfactory: "Cut in squares, about 3½ in. by 3½ in. Place the corner of one of these squares up the back of the stems and then turn around the stems with the thumb and finger. By starting at the point first, it will twist to a point at the end of the stem." Most frequently a waterproof, silk shield of lace-like material is used at the back to protect

Colonial bouquet with center of Roses, surrounded by an inner circle of Violets, an outer circle of lavender Sweet Peas, and a border of Lily of the Valley, on a pink lace handkerchief back and tied with pink ribbon

the gown from any moisture, or the stain which may come from crushed flowers or foliage. A kid cot may be used over the tinfoil and the ribbon attached. It may be tied about the cot or tinfoil, and a double-looped bow carefully adjusted among the flowers and foliage. It is sometimes difficult to adjust the bow in the position desired and it is then preferable to tie the bow and fasten it to a wire. The wire may be thrust through the corsage at the exact point it is desired to place the bow, drawn through from the back and securely fastened. The ribbon, however, should have the appearance of being tied around the stems.

(b) *Colonial Bouquet to Be Carried in the Hand*

A colonial bouquet is the formal type of our grandmother's time. In the earlier periods of the retail flower store, there were few long-stemmed flowers offered for sale. Consequently, bouquets were masses of flowers put together without regard to form. Now, colors of contrasting harmony are selected in considerable variety, so that the bouquet may be formed in a regular manner. The smaller flowers only are used, and the stems are discarded and replaced by wires, unless they are very slender. A small Ward, Bon Silene or even a tiny Cecile Brunner or George Elgar Rose may be selected for the "point of emphasis" in the center. It need not be wired, but the foliage is entirely removed. Next, individual bells of Roman Hyacinths may be wired, carefully using No. 36, and circled about the Rose. Enough tiny Forget-me-nots to make a circle around the Hyacinths may next be wired; then petals of white Carnations, Violets, tiny sprays of

Asparagus or other green, may be inserted; then circles of other flowers of varied colors may be arranged one after another. All the flowers should be selected and wired before the making of the bouquet. Green silkaline or fine wire is used for binding the flowers togethers and these should be wound very tightly.

When the bouquet is finished, the wire stems are thrust through the center of a paper frill, of a size suitable for the bouquet, drawn tightly around the flowers and held in place with short pins. This helps to hold the flowers in the massed position necessary to bring out the formal color pattern of the design. The wire stems are wound with green tinfoil as in the corsage bouquet, and if a glove cot is used it makes the bouquet more comfortable to carry. A ribbon tie may be used, if desired. It often adds to the attractiveness of the bouquet if several strips of "baby" ribbon, in pastel colors and about twelve inch long, are knotted to the middle of a No. 22 twelve-inch wire. The wire is then bent over, thrust through the bouquet just at the union of the bouquet and the frill, drawn down and securely fastened.

The bouquets may be made of any size, depending upon the occasion. Delicate ones with pink or blue predominating make dainty birth gifts. Occasionally a bride's bouquet of colonial type is ordered and should, of course, be quite large. They are appropriate presentation gifts for musical recitals, especially if the artist, in colonial costume, is to give songs of long ago or old-time melodies.

Bridal bouquets and corsages

Flowers for the bridal party

(c) *Bridal Bouquets*

(1) *Formal*

W. Cleaver Harry says of the bridal bouquet: "The masterpiece of bouquets is the wedding bunch. It requires more thought, more practice, more skill and resourcefulness to build a good wedding bouquet than it does to make any other floral arrangement.

"There is personality in bridal flowers, just as in the design of a gown or the style of a hat. Flowers for personal adornment require different treatment from those which decorate the dinner table or screen the music in the ballroom. While we have advanced the floral art to notable heights, there is still much to be done.

"Many wedding bouquets are merely clusters of second-grade stock, ill chosen, badly arranged and lacking in grace and proportion. They are finished only by a maze of ribbon showers, long identified with bridal effects.

"In studying the subject from the customer's viewpoint, we find that sentiment alone does not enter into the choosing of wedding flowers. The thing desired is correctness. In comparing a number of wedding bunches of the best designers, it was found that they were all incorrect in one important point, that they were not easy to carry. They were unbalanced and top heavy."

The making of bridal bouquets requires the utmost care and plenty of time should be allowed. They cannot be thrown together hastily if they are to be pleasing and satisfactory. The flowers must be fresh, and this is particularly true of the white Roses to be carried by the bride. The withering of none of the Roses is so apparent

as is that of the white varieties, for the petals quickly blacken.

In a bouquet of medium size when Roses alone are used, from two to two and one-half dozen will be sufficient. For a formal bouquet of Roses and Lilies of the Valley, fifty Valley will be quite enough. It is usually best to wire the Roses, using No. 20 or 22 wire. It is best to arrange the flowers so most of the Roses will be at the lower part, next to the bow of ribbon, and to place the Valley among some of the Roses at the top. This brings the Valley against the gown and also makes a more balanced arrangement. In making, use no more green than is necessary to space the flowers and to give the desired finish. The bouquet should be as light in weight as possible. A glove cot should be used to cover the stems or they may be wound with ribbon similar to that which forms the bow. The grade of ribbon used should be of the best.

(2) *Shower Bouquets*

Shower bouquets, when artistically arranged, are very beautiful, but the secret of their beauty is their freshness. One person remarked she had never seen a shower bouquet which didn't look "too dangling," and to avoid such an appearance the bouquet should be made but a very short time before it is needed. The flowers should be arranged so there will not be a pronounced line of separation between the bouquet proper and the shower, but the flowers of the shower should be tied so near together at the top, that they will seem to extend the material of the more formal part of the bouquet and not to be tied on. For the shower, no flower lends itself more gracefully than does

Bride's bouquet of White Killarney Roses, Valley and Adiantum fern, tied with white ribbon

BRIDE'S SHOWER BOUQUET
Lily of the Valley and Orchids showered with Lily of the Valley

Lily of the Valley. Roman Hyacinth or white Sweet Peas may be used, but they are heavier in appearance. The flowers of the shower should be the same as the delicate ones used with the Roses in the more formal part of the bouquet. The length of the shower is governed by the height of the bride, and it should not come to the bottom of the gown.

(3) *Arm Bouquets*

Arm bouquets are easily and naturally carried and are often preferred, especially for bridesmaids. The Roses are wired, using No. 22, so they may be arranged quite loosely yet firmly, and assume a natural appearance. For a bride, the arrangement should be more compact than for a bridesmaid, and it may or may not be made with a shower.

(d) *Boutonnières*

White flowers are usually used for boutonnières and white only is proper for an evening function. The flower worn by a groom should be like one of the bride's bouquet, a white rose or Lilies of the Valley. The bride's father may wear the same species of flower as the groom, or a Gardenia; ushers may wear white Carnations, small white Chrysanthemums or white Sweet Peas.

It seems a very simple thing to make a boutonnière, yet skill is required if it is to be made attractively, especially when Lilies of the Valley are used. They must be compact. Select the smaller sprays of Valley and those which have the bells compact, and it may be necessary to strip the bells from the base of the clusters to make them so.

In making the boutonnière the flowers should be placed closely together and a fine wire, No. 22, used for

Boutonnières of Gardenias, Dendrobiums and Lily of the Valley

securing them. Very little foliage should be used, but a Rose leaf may back the petals of the bud, or a tiny bit of Maidenhair fern may back the Sweet Peas. The stem should be just long enough to go into the buttonhole on the lapel of the coat. If there is no buttonhole the short stems should be wound carefully with green tinfoil.

CHAPTER XI

Baskets or Hampers of Plant Material and Sprays of Cut Flowers

Within the last few years there has been quite a change in the demand for baskets of plant material. Until quite recently baskets of cut flowers only were called for. Now people realize that it is quite possible to have living plants, in an attractive receptacle, which will retain their freshness much longer than will cut flowers. Hence, the demand for baskets and hampers of potted plants.

Plant Baskets

Either flowering or foliage plants alone, or an association of both flowering and foliage species, make an attractive basket which keeps fresh for a considerable period. Such plant combinations are excellent Christmas and Easter gifts. Made-up baskets may also be used for large decorations when a single plant would appear insignificant. Plant baskets are a profitable feature for the florist. In many instances plants which are not perfectly formed may be combined with others so as to conceal all defects. A flowering Azalea with a long, unsightly stem may be used in a basket or hamper and the area about the base be filled with ferns or low flowering plants such as Primroses, and a good looking basket is the result. An Erica may have a top well filled with flowers but the base may be unsightly, hence unsalable. By combining with ferns or other plants the objectionable base may be hidden.

The baskets should be of attractive material, inconspicuously colored and of pleasing shapes. Some are round, some oblong, others rectangular. The handles should be attached securely and be high enough to come well above the plant material. In selecting material for filling baskets it is best usually to hold to one or two species of flowering plants. Too large an assortment means confusion and much of interest in the combination is lost. For example, if a large Hydrangea is used for the center, it will be the principal "point of emphasis." If it is possible to combine two, imperfectly shaped plants, the effect may be pleasing. Cyclamen or Primroses may be the secondary element and the empty spaces may be filled with ferns. A green and white foliage plant, like *Pandanus Veitchii*, may be inserted for variety.

Lilium longiflorum and Marguerites make a pleasing combination, the large flowers of the Lilies towering above the finer massed blooms of the Marguerites. Plants with brilliant foliage effects, like Crotons, Dracænas or *Pandanus Veitchii*, may be combined with green-foliaged ferns, the one helping to increase the attractiveness of the other.

In arranging the material, the same principles should be observed as for bouquets of cut flowers. There should be balance or an apparent stability, and this may be obtained, first, by choosing a receptacle with a broad base, and second, by so placing the plants that there will be no appearance of top-heaviness. The large flowers should not come above the handle of the basket. There should be a fine sense of proportion; that is, the plants should not be too large for the basket nor the basket too large for the plants. The material should be selected with consideration for

the size, height of handle and color of the basket, and it is usually better to fill the zinc or tin receptacle before it is placed inside.

It is best to place pieces of broken pots or stones in the bottom of the container to allow for a little drainage, with a little soil over them. The largest plant is to occupy the center of the receptacle, and after its removal from the pot all surplus soil is removed. This must be done with very great care so as not to mutilate the root system. The other plants are prepared in a similar manner and placed in position. The plants should not appear crowded but all vacant spots should be filled and from all angles the basket should appear finished. Any spaces between the plants should be filled with soil and sufficient room left to allow for watering later. Some decorators cover the soil in the basket with sheet moss, but if small, compact ferns are used as fillers about the base of the larger plants, this is unnecessary. After the container is filled and watered, it is placed inside the basket and then each plant is adjusted carefully.

Ribbon may be used in various ways for increased decorative effects. It is best usually to make a ribbon bow and then attach it with wire to the handle of the basket, the base of the plants or wherever it is desired. In making the bow, the ribbon is taken in the left hand, and rested against the table or the knee, and three or four loops of the desired length are plaited between the thumb and fingers of the left hand. A strand of No. 20 or 22 wire is then wound tightly around the base of the loops with the right hand, and the ribbon cut from the roll with ends of the desired length. The loops are arranged in a

Easter basket of Erica Cavendishii

natural, bow-like form and attached to the basket with the same wire used in holding the loops in position. If the bow is to fill a vacant place among the ferns in the basket it may be wired to the top of a green matchstick placed in the soil at the proper place. There are varying opinions as to the appropriateness of the use of ribbon on plant baskets. In many instances they detract from the beauty of the plant material, but if there is a scarcity of flowers or an unsightly spot in the composition, a bow of ribbon may be a great addition.

Hampers

Hampers with handles on each end are excellent for bulbs or other low-growing plants. A low, green basket filled with Paperwhite Narcissi planted in pebbles is very attractive. Bulbs, such as Tulips or Hyacinths, may be prepared for forcing in earthen pans. About the time the tops commence to grow, bulbs of uniform stages of development may be selected and carefully transplanted into containers which fit the hampers. They are then ready for sale. People enjoy watching bulbs grow in the home and they sell fully as well as if in full bloom. Rustic hampers covered with bark or woven with natural willow twigs make appropriate receptacles for bulbs.

Cut Flower Baskets

Baskets filled with cut flowers are now used extensively for funeral tributes, for presentation gifts, for musical artists, for dramatic performers, for steamer flowers; in fact, they are appropriate for almost any occasion. They are much more natural and pleasing than are other ar-

rangements. The earlier method of making a presentation basket was to fill it with damp Sphagnum moss, to cover the moss with Dagger ferns and then to wire each flower and inset it in the moss in the position desired. This was a long, tedious operation and the effect of the finished basket was not pleasing.

The baskets now offered for sale are far less ornate than formerly. They are decorated in colors that harmonize with a wide variety of plant material. Each is sold with a tin or zinc receptacle and the flowers will keep fresh in water much longer than in moss. For large cut flowers, such as Roses, Lilies, Delphiniums or Carnations, select a basket with a broad base for stability. The plainer the basket the more pleasing will be the finished composition. Fill the metal container about half full of water, then put in sufficient green material to hold the flowers in place. The foliage of various plants may be used for this purpose. Some use the wood ferns, commonly called Dagger ferns, others use branches of Laurel, Privet or other broad-leaved evergreens. In this way the cut flowers may be loosely and naturally arranged and will remain in place even with considerable jarring in transportation. If, after all the flowers are in place, Sphagnum moss or sheet moss be inserted carefully among the flower stems at the top of the basket, the arrangement holds its shape much better and the water is not so easily spilled. The length of time flowers will keep fresh when arranged in this way is quite remarkable. Last Summer I found in my state-room, as I was leaving the United States for a European trip, a basket made as described, which had been sent by friends with a "Bon Voyage." Ophelia Roses were the

principal element in the composition. With them were a few sprays of light blue Delphiniums, pink Gladioli, blue and pink Water Lilies, and sprays of a little, delicate pink flower which is rarely seen in retail stores, *Sabatia angularis*. For foliage effects, branches of golden-leaved Privet were used. The handle of the golden brown basket was tied with Ophelia-colored ribbon and the whole effect was most artistic. The keeping qualities were surprising and the basket brightened the dining room table during the greater part of the trip.

For smaller baskets, Sweet Peas, Marguerites, both white and yellow, Bon Silene, Cecile Brunner or George Elgar Roses are very effective. Many garden flowers lend themselves splendidly to basket arrangements.

Sprays of Cut Flowers

Next to basket compositions, the arrangement of cut flowers in sprays is the most natural and pleasing. The making of a good spray is, however, difficult. Anyone can make a "bunch" of flowers, but the artistic spray is something more than an ordinary bunch. There are no hard and fast rules to follow, consequently there are nearly as many types of sprays as there are designers. Almost everyone has a different idea as to what a spray should be, which allows for much flexibility in the design. The spray which interests most people is one arranged in the most natural manner. This does not mean that the flowers are thrown together in a haphazard manner; in fact, a natural effect is more difficult to obtain than a formal one. Sometimes fancy Dagger ferns are wired together for a foundation and on this Carnations are

Spray of white Carnations and ferns with white ribbon

regularly spaced and held in position by wires. This is neither natural nor artistic.

In making a spray the same principles should govern the designer as those outlined for the arrangement of cut flowers in vases or baskets. There should be a mental picture of a pleasing spray and this picture should be before the designer throughout the construction. A spray should not be long and narrow; neither should it be broad and short. The outline will be governed, to a considerable degree, by the size of the flowers, varying much, depending upon whether Lilies, Roses, Carnations, Freesias or Violets be used. There should be displayed, however, a fine sense of correct proportion as to length and width. If one can picture a rectangle about one and one-half times as long as it is wide, the width depending to a large extent upon the size of the flowers used, and then arrange the flowers in an ellipse so the edge of the outline touches the edge of the rectangle at the center of each side, the general outline of the spray will not be far from accurate. There may be variations in the regular line of the ellipse, and it is quite permissible, even desirable, to have sprays or individual flowers break the regular line of the ellipse in an interesting way.

The spray should not be too flat, neither should it be too thick. The most natural arrangement is to have the flowers thin at the top and around the outline, then to elevate them by so-called "padding" with Dagger ferns or other green at the center and base. This is more easily done with Carnations or the smaller flowers than with Lilies. If Gladioli are used, the fully opened flowers at the base and the buds at the top of the spray, naturally

form such an arrangement. In making a spray of Roses, if buds are used for the upper marginal flowers, half-open flowers within and fully-open for the base, the general surface of the spray will naturally form such an arrangement. If one or two winds of silkaline are made as each flower is added, the spray is very firm, yet flexible. When the flower stems are short, as with Sweet Peas, they may be wired to the ends of Dagger ferns, and this helps in building up the center.

In selecting flowers for the spray it is just as essential to use fresh flowers as in any type of flower arrangement. It is a mistake to use faded material and expect to disguise the fact by covering the flowers with Maidenhair ferns or greenhouse Asparagus. If flowers of varying degrees of maturity are chosen, the effect will be more pleasing. Buds should be selected, also flowers partly and fully open. In combining various species, the same consideration should be paid to color and form harmonies as in the selection of material for table decorations, vase arrangements or any other type of flower arrangement. In combinations of flowers, those of relative values should be used. Orchids, Lilies of the Valley and Roses make a splendid combination and one of the richest. It is difficult to combine other flowers with Easter Lilies without detracting from their beauty of outline and purity of whiteness. Callas, also, are difficult to combine with other flowers. In either case if variety is sought, it may be obtained by using a bunch of Violets with the green material, a spray of Freesias or other delicate flowers, or a ribbon to tie the stems.

A double spray of Roses and Asparagus

Garden flowers should not be combined with greenhouse material. Either by itself is excellent but there are such differences in comparative values that a combination of the two is rarely ever pleasing. When garden material is used for sprays, it should be thoroughly "precooled," that is, placed loosely in cold water in a deep receptacle for several hours before it is arranged. This tends to keep it fresh much longer, for flowers grown out of doors wither much more rapidly than do those grown in greenhouses.

When the flowers in the spray are arranged and securely fastened by fine wire or green silkaline, it is necessary to finish the ends. This is done in various ways. Some designers finish with the foliage similar to that used in the spray to space the flowers and give emphasis to their form. Small sprays of *Asparagus plumosus*, Maidenhair fern or other green may be wired and inserted among the stems so that the tying and the blunt stems are hidden. A nice strand of *Asparagus Sprengeri* may be tied about the stems, provided it is not thick enough to appear bulky. The end of the Asparagus may trail over the ends of the stems in a natural manner. This method of finishing the ends is good, especially when the buyer requests that no ribbon be used. Another effective method is to form a small spray of the finer flowers used in the composition, and to fasten it to the stems of the spray, reversing it so the flowers will cover the ends of the stems. The ribbon may then be tied at the junction of the large and the small sprays and an attractive bow made. When a spray is finished it should be so securely made that no

flowers will be loosened, even if handled rather hastily, perhaps carelessly, as is unavoidable on some occasions.

Quite recently the double spray has become popular. Two sprays are made as described and the stems placed together and fastened; bows of ribbon conceal the point of union, or fronds of ferns may be used if ribbon is not desired.

CHAPTER XII

Wreaths and Other Designs

One of the most popular types of funeral tributes is wreaths. They are made in varied forms, which may be classified as:

(1) Uniformly round or oval, flat.
(2) Crescent-shaped, flat.
(3) Uniformly round, standing, with or without shower.
(4) Crescent-shaped, standing, with or without shower.

Wreaths may also be classified according to the material of which they are made: (a) Foliage, (b) Foliage and flowers; (c) Flowers.

The uniformly round, flat wreath is the type which formerly was most used. It was bordered with Smilax or other green and filled with Roses, Carnations or a variety of flowers. The material, all short-stemmed, was wired and arranged in a very formal way. For variety, it later became a common practice to build the wreath narrower on one side and to form what was called the flat, crescent wreath.

Frequently the wreaths were mounted on an easel which proved unsatisfactory, and now frames with permanent bases are made for standing wreaths. They are in varying sizes, from ten inches to three or four feet in diameter, the height of the standard becoming higher as the diameter increases.

A wreath must of necessity be constructed in quite a formal manner, but it is possible to have a somewhat

varied and irregular arrangement, especially when the so-called shower is introduced. Shower wreaths are seldom made with ribbon, but the shower effect is produced by the use of fine, light flowers, cleverly wired to strands of Asparagus or other green, so that they appear natural.

In making a wreath, a frame of the desired size is first lined with tinfoil. In selecting the size it should be remembered that the use of green around the circumference will increase the diameter three or four inches. After the tinfoil is in place, Sphagnum Moss is used for filling the frame. This should be put in firmly, but not compactly enough to make the wreath heavy, holding same in place by winding with silkaline. All loose ends of Sphagnum are trimmed off; the frame is then ready for greening. If the wreath is to be a standing one, a circular disk of tinfoil is cut the size of the base and fitted inside its frame, which is filled with Sphagnum Moss in the same manner in which the wreath was filled.

Fancy Dagger ferns are generally used in greening. They are held secure by the use of greening pins, hair-pin-like wires which permit of the work being done rapidly. The wires, Sphagnum Moss and tinfoil are hidden by the ferns. The wreath is then ready for the other plant material.

(a) *Foliage Wreaths*

There are several types of evergreens used for wreaths The wreath is the outgrowth of the garland used in early periods of history. Laurel was one of the earliest kinds of foliage used and was symbolic of victory. Laurel wreaths are still used quite generally especially on historic

Wreath of Magnolia leaves

occasions and in presentation for meritorious conduct. Oak leaves are also used quite extensively, as are also English Ivy, Magnolia, Galax and the leaves of the Bay Trees. The material mentioned is all of the broad-leaved type and requires different treatment in filling from the narrow-leaved types, such as Boxwood, Hemlock or Spruce. Most of the evergreen material of the broad-leaved type is of a thick, leathery character and retains its freshness for a considerable period. Magnolia, Oak

and Bay leaves are chemically treated so they last indefinitely and may be had either in green or bronze. The advantage of using evergreen material is that wreaths may be made before needed, and shown to customers either with or without flowers, giving a better idea of the finished wreath.

Broad-leaved evergreens may be used in two ways. They may be laid flat over the mossed area of the frame and pinned down with greening pins, one leaf overlapping the other so the pins are covered, or each leaf may be wired or attached to a wired toothpick so they stand high above the frame. English Ivy and Galax leaves should always be wired, for the leaves are too short to be pinned to the frame and should be separated sufficiently to show the interesting character of the outline of each leaf.

In making a Boxwood wreath the material is cut into short sprays, the ends are sharpened and inserted into the mossed frame. This makes a very attractive wreath and it will retain its freshness for a long time, especially if the moss is kept moist.

Hemlock is especially pleasing for the making of large wreaths for interior decorations. They retain their freshness for a considerable period, if kept cool, but in warm rooms they quite quickly drop their leaves. When used for window decorations at Christmas they should be placed on the outside.

In making a Hemlock wreath, a circle of rather heavy wire, about No. 9 grade, is used for the foundation. No. 22 wire is wound on a spool or stick so it can be used readily for binding the sprays of Hemlock to the wire

foundation. It is attached to the loop where the No. 9 wire is joined. Short, dense sprays of Hemlock are selected and bound firmly to the foundation, care being taken to have the dark green side above. If the wreath is to be a double-faced one, the Hemlock should be placed with equal care on both sides of the frame, but if it is to be hung against a wall, it is necessary to finish but one side. If the wreath is to be crescent-shaped it should be begun with short tips of Hemlock, gradually lengthening them until the wreath is half finished, then gradually decreasing the length of the sprays as the winding approaches the point where the wreath was begun.

(b) *Foliage and Flowers*

The decorated wreath is more often requested than an evergreen one, and the flowers combine with the foliage in a pleasing harmony. It is more difficult to get a good combination with bronze foliage than with green, particularly if bronze Galax leaves are used for the foundation. There are also few flowers which combine well with Oak foliage. Roses or Orchids are always unsatisfactory, but Chrysanthemums are pleasing. A permanent and attractive wreath may be made of Oak leaves with sprays of Waxberries or Bayberries, *Myrica cerifera*, and Statice.

In selecting flowers to decorate a wreath, the size of the blooms depends upon the size of the wreath. Callas or Easter Lilies, for example, are not satisfactory except on the larger frames. For the small wreath the finer flowers should be used.

The flowers should be arranged gracefully over the leaves so they have a garland or spray-like effect. There

Christmas wreath of berried Holly with red ribbon bow

should be a pleasing balance in the arrangement; that is, a point about the middle of the garland should be selected for the most fully open or the largest flowers and the other flowers should decrease in size until buds or fine flowers terminate the spray. If the wreath be a standing one, it is very important that the heavier part be near the lower side. If a bow of ribbon is to ornament the wreath, it should also be placed at the lower side.

(c) *Flowers*

Some foliage is used in all designs to give emphasis to beauty of form or color. In the types of wreaths previously described, however, flowers are not placed entirely around the wreath. In this type they are extended around the entire wreath. In selecting material for filling, it is usually best to have one principal species and another of secondary importance. Too many kinds of flowers or too much variation in color make the wreath confusing. As has been said repeatedly, simplicity is our aim. In filling the wreath, the flowers must be wired and then so placed as to appear to the best advantage, but not at all crowded. What little foliage is used may be added last to fill any vacant spaces. Fine flowers, such as Lilies of the Valley or Roman Hyacinths, are more effective if grouped at some particular point on the wreath rather than scattered among other flowers.

When standing wreaths are used, the size of the base should be in keeping with the size of the wreath; that is, the base should have the appearance of a firm support. To accomplish this, if the wreath is large, flowers such as

Wreath of Magnolia leaves on easel, Orchids, Valley and Mexican Ivy

Easter Lilies, Chrysanthemums or Callas may be used for the base, and the same flowers as are used for the principal element in the wreath, such as Roses or Cattleyas, may be used as a secondary flower. Small Cycas leaves, Cocos palms or even small Croton plants may be used in the base to increase the appearance of stability.

Other Designs

It is not the purpose here to describe in detail the making of all designs, but to call attention to the general character of flower arrangement in connection with this important phase of work in retail flower shops. Fortunately there is now a marked improvement in the type of designs sent as funeral tributes. Designs of the various fraternal societies will always be a problem in flower arrangement but they carry with them an important financial remuneration. The very formal arrangement necessary to bring out the details of the design gives the arranger little opportunity for originality. The formality, however, necessitates the use of short-stemmed flowers and frequently flowers may be used in a design that are not fresh enough to sell in other ways. This does not mean, however, that material of poor quality may be used, for nothing is more depressing than a mass of withered or drooping flowers. The use of formal designs as funeral tributes should not be encouraged. They do not convey an expression of sympathy and cheer as do attractive baskets of cut flowers. There is no more beautiful arrangement of flowers for a funeral than the casket cover, if it be made artistically and of fresh material.

Simple, decorative floral wreaths for Memorial Day

Standing wreath of Lily of the Valley and Cattleyas. Base of Leucothoe sprays and Lilium Harrisii

are quite easily made. If one is not a professional florist, wire frames filled with Sphagnum Moss may be purchased from a local flower shop and the filling done at home or by interested organizations. Flowers are abundant and it is possible to make the wreaths in patriotic colors. Among the many white flowers are *Spiræa Vanhouttei* and White Lilacs. For blue, wild Violets may be obtained in large quantities, but it is more difficult to find wild, red flowers. As a substitute red chenille may be wound on one side of the wreath. Flowers used on Memorial Day are too frequently a withered, drooping mass. This is because they are not cut and placed in deep water for several hours before being made into bouquets and wreaths. See page 189.

In making the wreaths, it is better to wire the flowers to be inserted in the moss. No. 20 or 22 wire cut in nine-inch and twelve-inch lengths may be obtained from a hardware store. The wiring is quite simple but it should be remembered that when the wire is twisted about the flower stems, all pressure should come on the fingers, rather than on the stems, or they will be broken.

What is known as the hairpin clutch is generally used in wiring flowers and ferns. Flowers with weak stems, like some varieties of Roses or Calendulas, may be strengthened by running a wire a short distance into the calyx, then turning it carefully around the stem in such a way as not to wind in the foliage. A wire so arranged gives adequate support to the flower stem and is quite inconspicuous.

There are many forms of wire frames illustrated in the catalogs of wholesale firms who supply equipment for

retail flower stores. The mossing of these is on the same general principle as for the wreath. Each design requires special treatment, such as can be given only by an expert designer. It is not advisable for a novice to attempt their arrangement. To become expert in work of such a character one should have considerable experience under a skilled instructor.

CHAPTER XIII

Practical Exercises in Flower Arrangement

"Practice and theory must go together; theory without practice, to test, to correct it, is idle speculation, and practice without theory is mere mechanism."

In flower arrangement skill comes only through practice. All teaching should be supplemented by practice; therefore, in my teaching I have always appreciated the value of laboratory experience. Requests have come from several educational institutions for suggestions regarding practical exercises in flower arrangement. I have used the following exercises for several years and have found them well suited to the work.

Exercise I

Subject—The Use of Native Material in Interior Decoration (Chapter II)

A. Use of Winter Fruited Shrubs.

(a) Select well fruited branches of the material listed in section (b) and arrange them so they will be natural and interesting. Avoid all crossing of lines which the Japanese call "view-cutting," also "lattice-cutting." Select receptacles which are the best suited for your material. These may be baskets, vases, or low bowls.

(b) Materials for Use—Japanese Barberries—*Berberis Thunbergii;* Winterberry—*Ilex verticillata;* Bittersweet—*Celastrus scandens;* Single Climb-

ing Rose—*Rosa multiflora;* Bayberry—*Myrica carolinensis;* Regal's Privet—*Ligustrum Ibota,* variety *Regelianum.*

B. Evergreen Material Suitable for a Christmas or Mid-winter Decoration.

I. Make a Hemlock Ball—to be suspended from ceilings or balconies.

(a) Take moist Sphagnum Moss and make a ball about 5 inches in diameter, winding same with green silkaline. When finished place a wire around the ball, suspend from ceiling.

(b) Cut Hemlock sprays into about 6 inch lengths and sharpen the ends. Stick the sharpened ends into the moss ball so that they will be held securely. Make the ball uniformly round and dense. Finish with a bow of red ribbon or artificial Poinsettias.

II. Make a Hemlock festoon.

Take a stout cord and ball of twine. Secure stout twine to some stationary object. Select several sprays of Hemlock and hold to stout cord with the left hand, winding it securely with the twine which is held in the right hand. This festoon may be continued to any length desired.

III. Make a graduated Hemlock wreath.

Make a wire hoop of No. 9 wire. Reel off No. 24 wire on a spool or stick. Attach fine wire to

hoop where it is linked at the top and begin by winding on small bits of Hemlock securely. Gradually increase the length of the sprays until you have one-half of wreath finished. Begin on the other side at the top and wind to the junction of the two sides, finishing, with longer sprays.

Other material which may be used.

For balls: Boxwood, Pine, Spruce, Arborvitæ.

For festooning: Laurel and Ground Pine.

For wreaths: Boxwood, Ground Pine (*Lycopodium*), Holly.

Exercise II

Subject—Study of the Value of Line in Flower Arrangement.

(*Chapter IV*)

Materials—Umbrella Palm—*Cyperus alternifolius.*

—Single Trumpet Narcissi.

I. Use *Cyperus alternifolius.*

(a) Arrange in a characteristic Japanese two-line arrangement with Principal and Support.

(b) Arrange in a three-line arrangement of Principal, Support and Tertiary.

(c) Arrange in a five-line arrangement of Principal, Support, Tertiary, Sub-principal and Secondary.

(d) Make a careful drawing of each arrangement.

II. Use Single Trumpet Narcissi and a leaf with each flower.

(a) Arrange in a seven-line arrangement placing each according to the points of the compass.

A Five-Line Composition

The Umbrella Palm *Cyperus alternifolius* in a type of arrangement much favored by the Japanese. This also illustrates shape rhythm

A study of design in the leaf and flower of *Cyclamen persicum*
See Exercise III

Make a careful drawing of this arrangement, indicating points of compass and showing the spacing of both flowers and foliage.

III. Arrange three Narcissi in manner which the Japanese call "equal ranging."

IV. Arrange the herbaceous plants and the shrubs given you so they would be approved as appropriate by the Japanese.

Exercise III.

Subject—Study of Design in Plant Material (*Chapter V*)

Material—Leaf of *Cyclamen persicum with pronounced* markings, also flowers of the same species.

I. Make a careful drawing of Cyclamen leaf to show the striking outline from the nearly straight point to the full, rounded base. Note that the curve increases gradually and at a certain ordered rate throughout. This is an illustration of the value of the principle of gradation in flower arrangement.

II. Note the symmetrical character of the curve on each side of the leaf. The value and effect of the curve on one side is contrasted with the corresponding part on the other side. This symmetrical character we call shape harmony. Symmetry will give completeness and decorative value to nearly all flower arrangements.

III. Insert the light spots of the leaf and study the effect of this surface decoration with the number of spots regularly distributed over it. Looking at it critically, we find that the main spots are very much alike

in shape. If they were not, each spot would require special attention in order to make it out. The leaf would become uninteresting because it would be hard to understand. This repetition of parts gives an appearance of restfulness and unity in the composition. However, this may be carried to excess and create monotony. In our leaf this is avoided by making all the spots rather different in size and in the intensity of coloring. Variety is, therefore, introduced, yet in no haphazard way which would cause confusion, thus becoming uninteresting.

IV. Insert the veining of the leaf carefully to show radiation and the flow of one line into another or the composition of line.

V. Draw a flower and note the contrast between the form of the foliage and that of the flower. The pleasing effect of the design is increased by this contrast in form between the flower and foliage.

Exercise IV.

Subject—Design as a Factor in Flower Arrangement. (Chapters V and VI), Tones, Measures and Shapes

I. List the material assigned you.

II. Note the dominant colors and form of material and select a receptacle which best suits this material.

III. Arrange the material, having in mind the principles of tone, measure and shape rhythm; tone, measure and shape balance; tone, measure and shape harmony.

IV. Using Ridgway's "Color Standards," name the colors of both foliage and flowers in the composition and state the intensity of each.

V. Determine the color harmony in each flower arrangement and the harmony between flowers and receptacles. Is it
   (a) Harmony of Contrast?
   (b) Complementary Harmony?
   (c) Harmony of Analogy?
   (d) Dominant Harmony?

VI. Place your arrangement against the different backgrounds and note the effect on the colors of each of the flowers. Which background gives the full value of the material used?

VII. Place the arrangements in artificial light and note the effects on the colors. Is the intensity increased, diminished slightly, or diminished in a high degree?

Exercise V.

Subject—Study of Color and Notan (Chapter VI)

I. Using Ridgway's "Color Standards and Color Nomenclature" determine the color in the following plants:
   1. Pelargonium S. A. Nutt
   2. Pelargonium E. H. Trego
   3. Pelargonium Beauté Poitevine
   4. Russelia
   5. Impatiens Holstii
   6. Petunia
   7. Primula obconica, dark
   8. Primula Forbesii
   9. Sweet Pea, orange-pink
   10. Sweet Pea, lavender
   11. Sweet Pea, purple
   12. Cineraria, red

13. Cineraria, blue
14. Begonia semperflorens
15. Forget-me-not
16. Rose Francis Scott Key
17. Rose Ophelia
18. Rose Crusader
19. Cytissus
20. African Marigold
21. Thunbergia
22. Carnation Maine Sunshine
23. Yellow Calla

(a) Tell which you think of most decorative value in each, form or color.
Note also the apparent texture, satiny, velvety, metallic, hairy, etc.
(b) Name Hue on spectrum scale.
(c) Name Notan; light, medium, dark.
(d) Name Intensity; full, ¾, ½, ¼.

II. (a) Select leaves in the greenhouses which will make a tone harmony in green.
(b) Select petals of flowers which will make a tone harmony in one other color.

Exercise VI.

Subject—Color Harmonies (Chapter VII)

Go to the garden and cut material and arrange it to illustrate the following combinations of color. Do not consider white flowers or green foliage in the combinations.

(1) Four dyads.
(2) Four triads.
(3) Four tetrads.

Exercise VII.

Subject—Hall Decorations for a Piano Recital (Chapter VIII)

I. Make plant baskets with Easter Lilies, Hydrangeas, Genistas, Primroses, Ferns and *Pandanus Veitchii* (See Chapter XI).

II. Make up forty boutonnières of white Sweet Peas for the ushers (See Chapter X).

III. Subjects for consideration in Hall Decorations:
   (1) Size of the decoration in relation to the size of the hall.
   (2) Size of the individual plants and flowers used in relation to the size of the hall.
   (3) Color Scheme—consideration of color of interior wall decorations, and draperies; whether decorations are to be seen under natural or artificial light.
   (4) Arranging so comfort of the soloist and the audience is assured.
   (5) Points of emphasis.
   (6) Grouping for symmetrical effects.
   (7) Grouping for balance.
   (8) Spacing to get full value of material used.
   (9) Finish and care in arrangement.

IV. Arrange palms, ferns, plant baskets and flowering potted plants in the most interesting manner and cover all the pots with Hemlock (green side out).

V. List number of palms, ferns and potted plants used and determine the charge which should be made for the decorations.

Hall decoration for piano recital. *See Exercise VII, page 183*

VI. Charges for rent of palms, ferns and flowering plants.
(1) Palms, 3 to 10 feet.....$10 per doz.
(2) Plant baskets.....$3 each
(3) Ferns and potted flowering plants, 12-inch pots and over.....$6 per doz.
(4) Other ferns and potted flowering plants.....$4 per doz.

Exercise VIII.

Subject—Interior Home Decoration for a Large Reception (Chapter VIII)

I. Decorate music room—colors of interior decorations —walls, gray; draperies, deep blue.

In center of bay window two *Kentia Belmoreana*, on either side a *Latania borbonica*, also a *Pandanus Veitchii*. At the end of piano a large *Phœnix Roebelenii*. Two small Genistas on mantel; one large Genista in fireplace and one in panel on either side. Place pan of orange Tulips on pedestal in bay window. Cover all pots with green crêpe paper.

II. Decorate smaller drawing room (walls, gray; draperies and upholstering, lavender).

Vase of pink Snapdragons on either side of mantel. Basket of Sweet Peas (lavender) on one table, basket of Primula obconica on a second and hamper of Primulas on the third. Jar of lavender Darwin Tulips in the most appropriate spot. Arrange vase of Primula malacoides for another table.

III. Decorate large reception room (white walls, brown draperies).

Basket of Ward Roses on north table. Daffodils in two vases on south table. One Daffodil in each slender vase on mantel.

One basket Cecile Brunner, one of George Elgar and one of Bon Silene Roses on each small table. Vase of Callas and basket of Genistas on two other tables. A Genista plant on each table at south end of room.

IV. Decorate library (brilliant cretonne draperies, walls tan).

Vase of red Carnations on south table. Vases of red Tulips on top of bookcases and on mantel.

V. Decorate dining room (walls white, draperies light blue).

Vases of Ophelia Roses on table. Basket of Genistas and Ericas in window. Vases of Ophelia Roses on mantel and on buffet.

VI. Place one large basket of Genistas and Ericas on north hall table. Smaller basket on south table and on top of highboy.

Exercise IX

Subject—Corsage and Colonial Bouquets (Chapter X)

I. Corsage bouquets.

(a) *Materials.*

Flowers suitable

Sweet Peas	Roses (smaller varieties)
Orchids (Cattleyas)	Lily of the Valley
Violets	Roman Hyacinths
Calendulas	Gardenias

Greens suitable

Foliage of flowers used: Maiden Hair Fern; *Asparagus Sprengeri; Asparagus plumosus*; Mexican Ivy.

Accessories

Wire No. 22 and No. 36
Green thread for tying.
Tinfoil (green, best).
Corsage waterproof shields to match dress or flowers.
Ribbon ties.

Make a corsage bouquet of Sweet Peas assigned you. First wire all flowers carefully, then wire all ferns or green material used. Arrange flowers and green material in the most interesting way possible, placing flowers which are most open near center and base top of bouquet, and smaller flowers around them. Moisten stems thoroughly, and wrap stems in green tinfoil. Finish with ribbon ties which match best.

II. Make a colonial bouquet. Select material from the following: Small Rose for center, Sweet Peas, Forget-me-nots, Geraniums, Primroses and other small flowers. Wire these with No. 36 wire, also bits of green. After sufficient flowers are wired, begin to place them commencing with a Rose in center; surround this with row of one color, then of another and so on until bouquet is of sufficient size. Finish with bouquet holder No. 2. Make a bow of colored ribbon in pastel color for one side. Moisten stems and enclose in green tinfoil.

Exercise X.

Subject—Decorations for Initiation and Banquet Sigma XI

(Chapter IX)

I. Go to recreation room and arrange palms, ferns, Easter Lilies, blue Hydrangeas and plant baskets in the most interesting way for the initiation. The chapter colors are blue and white. Bring these out in the most pronounced way.

II. Go to large dining room and arrange flowers carefully on tables assigned you.

Assignment

Speakers' table—Blue Iris and white Lilacs in blue basket for center. Two small Rookwood pottery vases filled with blue Pansies and Swainsona.

Table I—Blue Dwarf Iris and *Exochorda* Pearl Bush in low glass receptacle.

Table II—Blue and white Sweet Peas in blue hamper, own foliage.

Table III—*Centaurea montana* (blue) with white Marguerites in gray and green bowl.

Table IV—Blue and white Annual Delphiniums in gray bowl.

Table V—*Centaurea montana* (blue) and blue and white Pansies in low blue-green bowl.

Table VI—Blue Iris and white *Exochorda* Pearl Bush in low green bowl.

Table VII—Blue Delphiniums and white Sweet Peas in Van Briggle vase.

TABLE VIII—Blue and white Sweet Peas in white hamper.

Table IX—White Killarney Roses and blue Pansies.

Table X—Killarney Roses.

Table XI—Ward Roses and George Elgar Roses.

Table XII—Red Tulips.

Table XIII—Pink Tulips.

Table XIV—Calendulas in yellow bowl.

Table XV—White Dogwood and blue Delphiniums in Dogwood receptacle.

Table XVI—Red Roses.

Table XVII—Columbia Roses.

Table XVIII—George Elgar and Bon Silene Roses.

Exercise XI.

Subject—Wreaths for Memorial Day (Chapter XII)

A. *Assignments*

(1) Patriotic wreath—18 red Carnations, 12 white Roses, 25 blue Centaurea.

(2) Patriotic wreath—12 red Roses, 18 white Carnations and 25 blue Centaurea.

(3) Patriotic wreath—12 red Roses, 25 white Syringa, 24 blue Iris.

(4) Patriotic wreath—18 red Carnations, 25 white Snowball, 24 blue Iris.

(5) Wreath of Laurel leaves.

(6) Wreath of Magnolia leaves. (See illustration on page 164)

(7) Wreath of 50 white Sweet Peas, 50 red Sweet Peas, 50 blue Pansies.

(8) Wreath of 6 Easter Lilies, 6 red Peonies and 6 blue Iris, 50 Candytuft.

B. *Making the Wreath*

(1) Cover wire frame with tinfoil. This prevents escape of moisture from moss. Use care in the amount of tinfoil for it is expensive.

(2) Get some moist Sphagnum Moss and pull it apart so that there are no hard lumps. Begin at one side and fill wire frame evenly. Wind with green silkaline. Then cut off all loose ends of moss.

(3) Cover moss and tinfoil with Dagger ferns, using greening pins for holding them in place.

(4) Moisten moss thoroughly.

(5) Wire flowers with the hairpin clutch.

(6) Place large flowers in center of wreath, spacing them even distances apart, or where color scheme is red, white and blue, mass each color in separate parts of the wreath.

(7) Wire small flowers on toothpicks, enough to make a row around each side of the wreath, and place one or two between each large flower as required to cover moss. Do not crowd any of your flowers.

(8) Border wreath inside and out with sprays of *Asparagus Sprengeri* and place sprays among the other flowers to soften the effect of too great a mass of flowers. Maidenhair fronds may be used if desired.

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